

HMT Leipzig

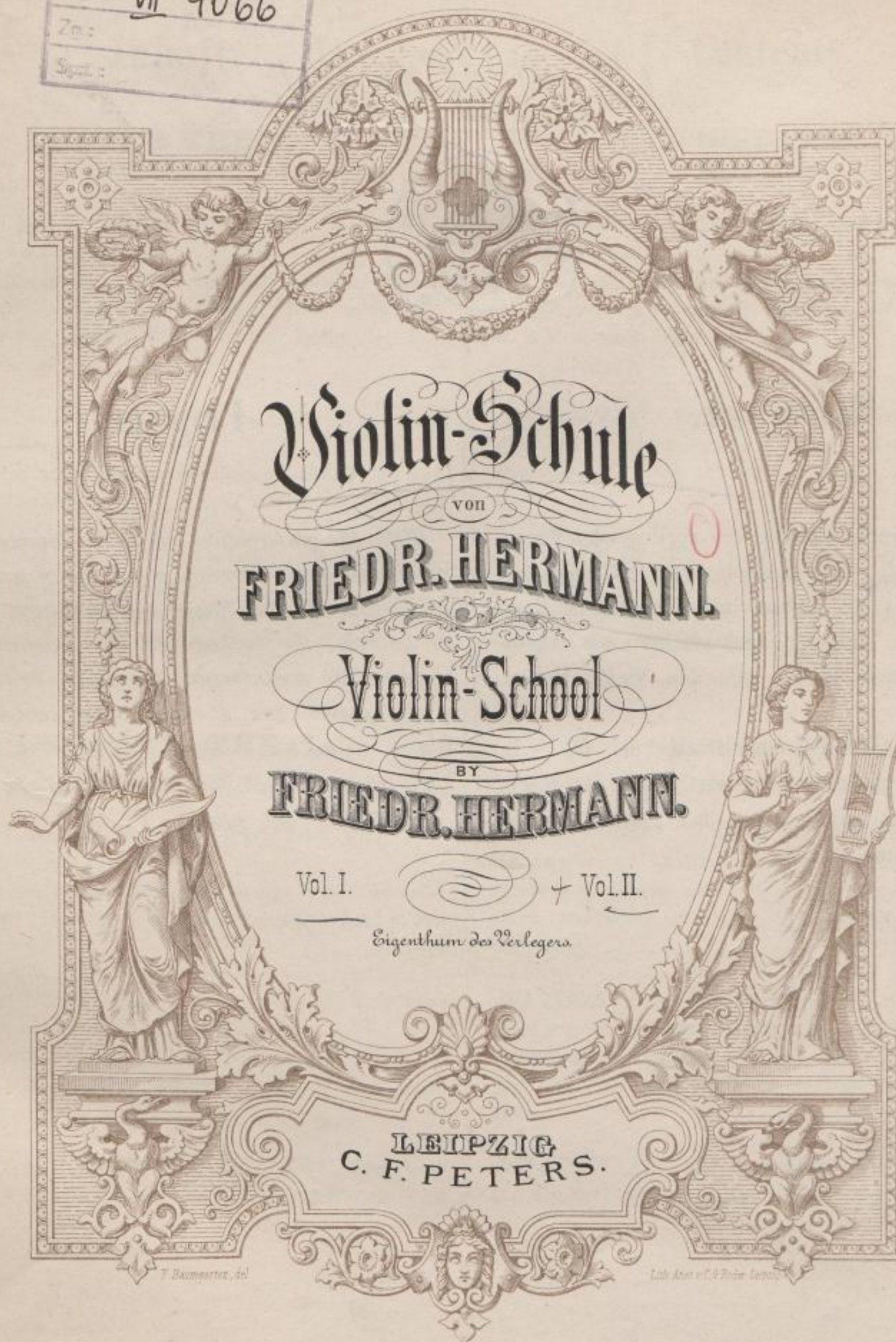
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Leipzig

30. AUG. 2003

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Sign.: VII 9066
Zm:
Sign.:



W. H. Müller



Vorwort.

Mit der Veröffentlichung des vorliegenden Unterrichts-Materials, angesammelt während langjähriger Thätigkeit als Lehrer am Königlichen Conservatorium in Leipzig, beabsichtigt der Autor einen praktischen Beitrag für den Violin-Unterricht darzubieten.

Sämmtliche Uebungen und Stücke sind für eine Violine allein componirt, damit der Schüler während des Spielens von dem Lehrer beobachtet werden kann.

Preface.

With the publication of the following materials, collected during a period of many years as teacher in the Royal Conservatory of Music in Leipzig, the author has the intention to offer a practical contribution to violin-tuition.

All pieces and exercises are composed for one violin alone, because it is necessary that the scholar is observed by the teacher during the playing.



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ERSTER THEIL.**ABTHEILUNG I.**

Zum Beginn des Unterrichts.

Uebungen für Bogenstriche auf den leeren Saiten und für den Gebrauch der Finger. Die leichtesten Stricharten und kleine Stücke in den leichtesten Tonarten.

Leere Saiten.

▢ = Herunterstrich.

▣ = Hinaufstrich.

(Sämmtliche Uebungen sind langsam und mit der ganzen Länge des Bogens zu spielen.)

FIRST PART.**DIVISION I.**

For the commencement of tuition.

Exercises for the bow on the open strings and for the use of the fingers. The easiest bowings and little pieces in the easiest keys.

Open strings.

▢ = *Down-bow.*

▣ = *Up-bow.*

All exercises are to be played slowly and with the whole length of the bow.

1.

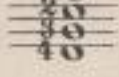
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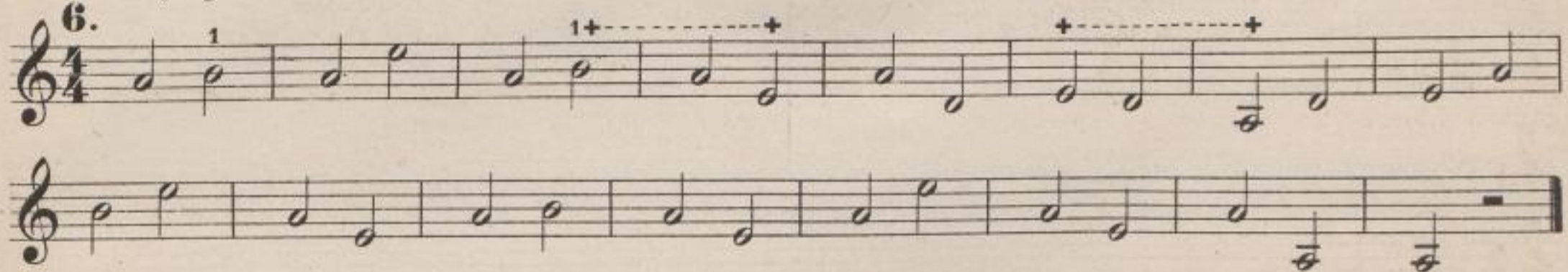
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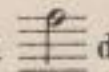
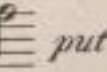
Gebrauch der Finger.

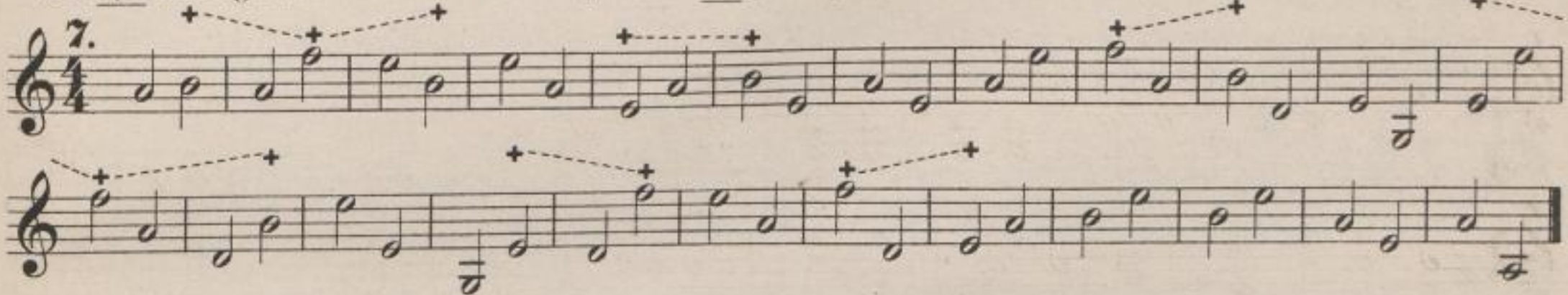
Probe für die richtige Haltung der linken Hand: 
(den 1^{sten} Finger dicht an den Sattel legen.)

+-----+ = Für gleichartiges Aufsetzen eines Fingers auf verschiedenen Saiten.
+-----+ = Für ungleichartiges Aufsetzen.
+-----+ =

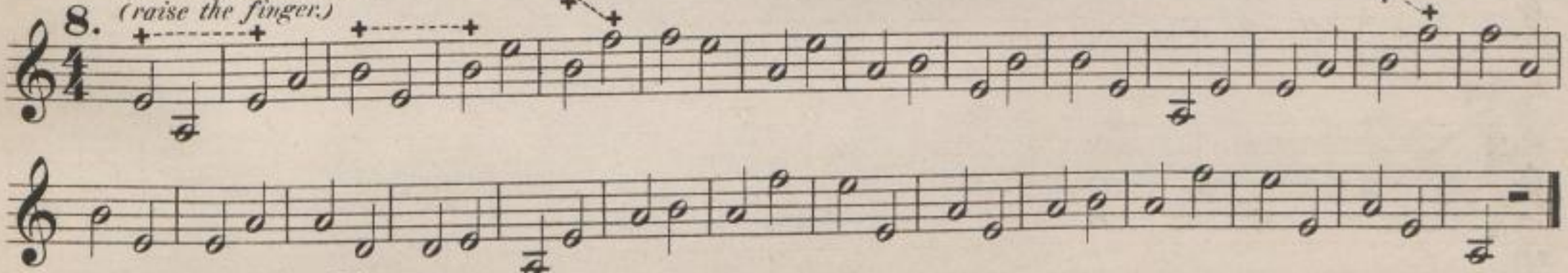
Erster Finger.
First finger.



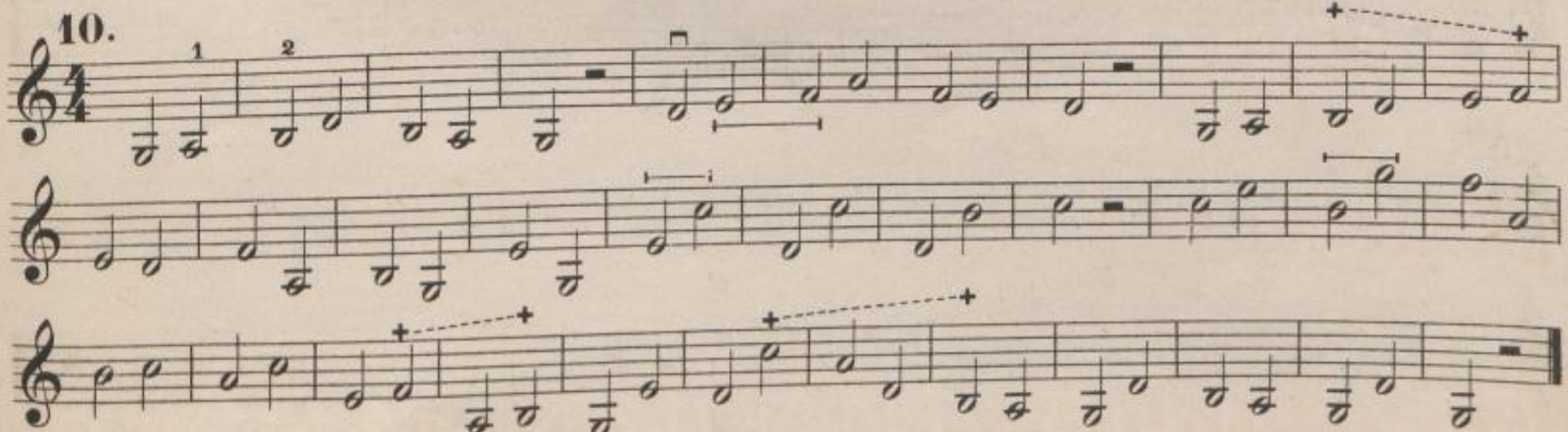
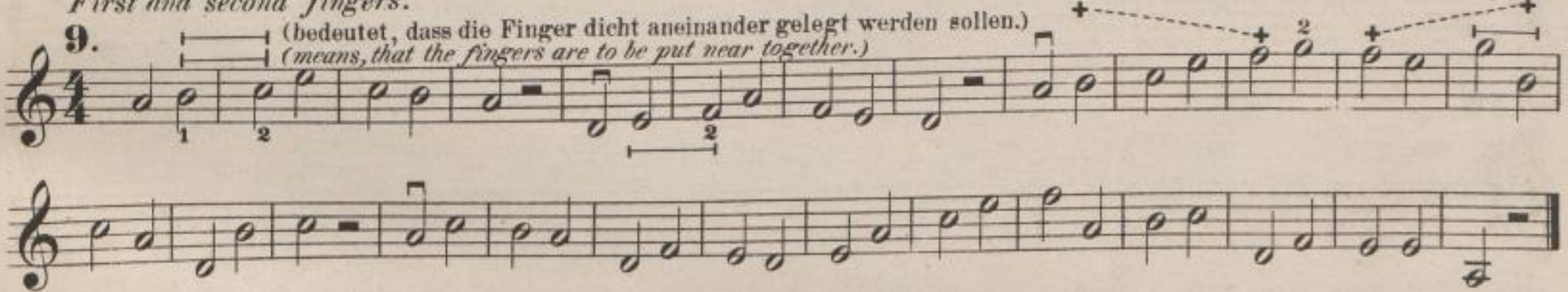
(Bei  den Finger dicht an den Sattel zurücklegen.) (At  put the finger near the saddle.)



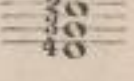
(Den Finger aufheben.)
(raise the finger.)



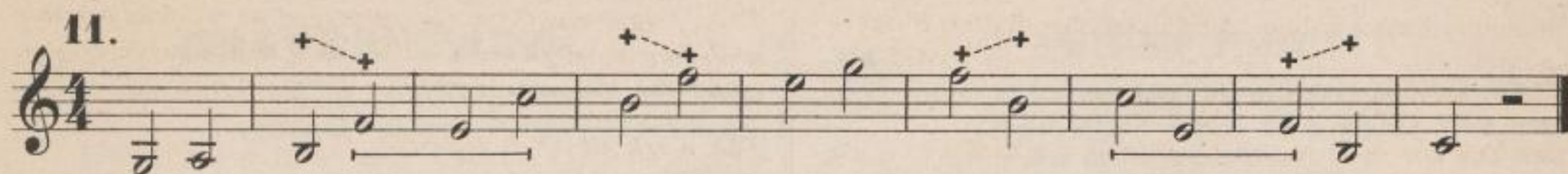
Erster und zweiter Finger.
First and second fingers.




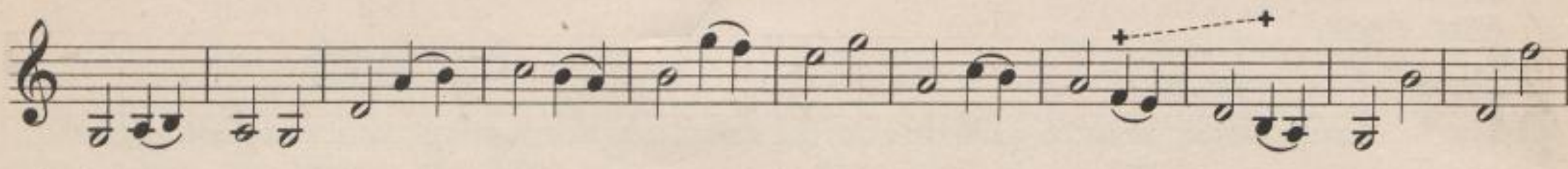
Use of the fingers.

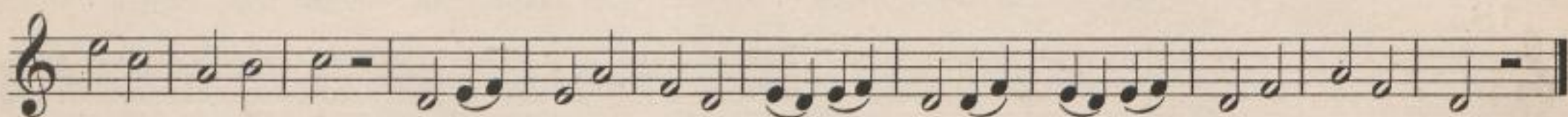
Test for the correct holding of the left hand: 
(put the 1st finger near the saddle.)

+-----+ = For putting the fingers equally on different strings.
+-----+ = For putting them on unequally.
+-----+ =

11. 

12. 



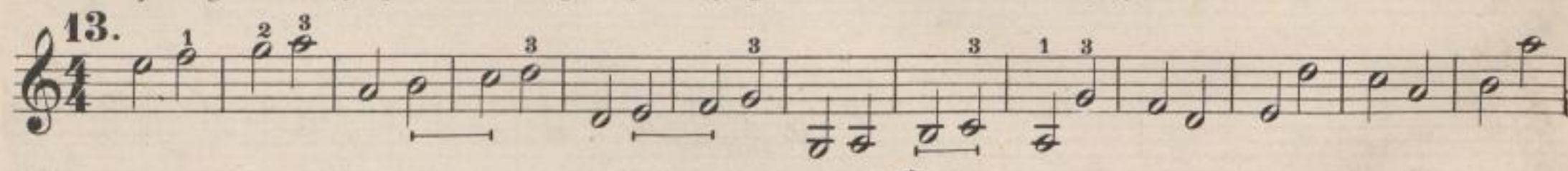


Erster, zweiter und dritter Finger.

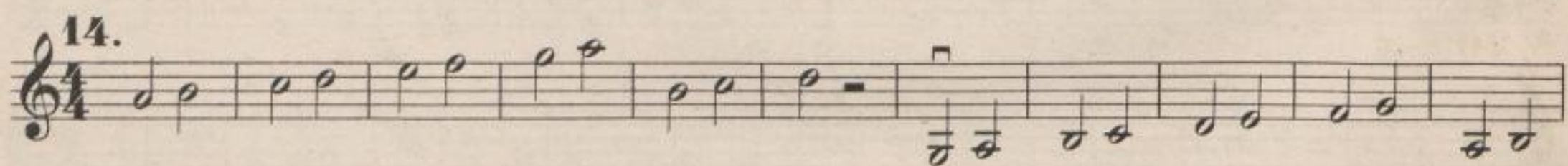
First, second and third fingers.

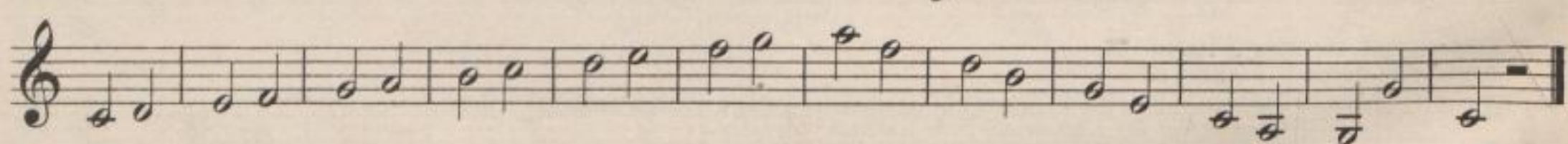
(Bei dem Aufsetzen des dritten Fingers darf der vierte Finger nicht unter das Griffbrett kommen.)

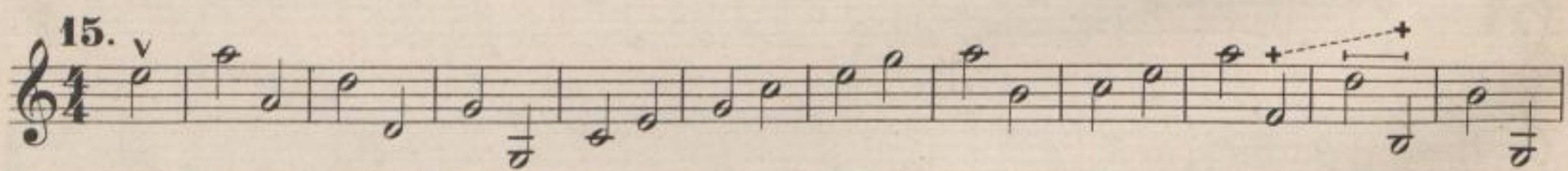
(When putting the third finger on the string the fourth finger must not come under the fingerboard.)

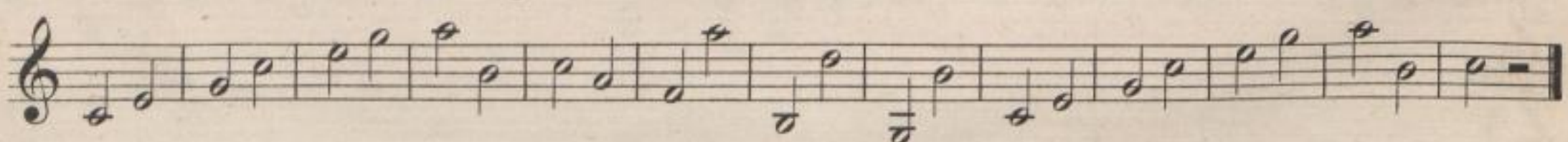
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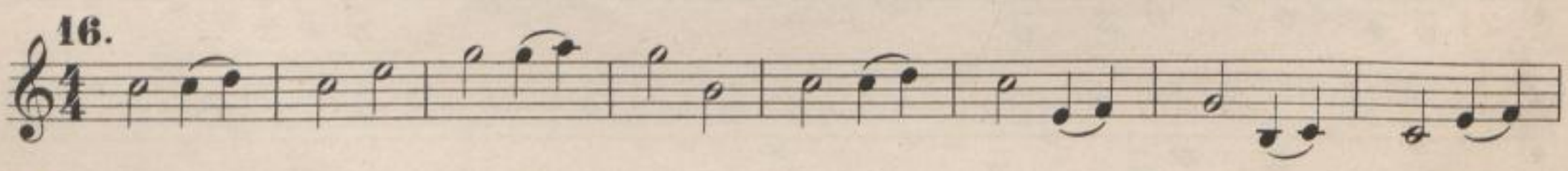


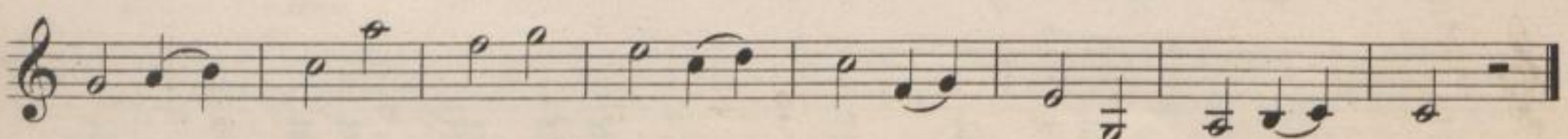
14. 



15. 



16. 



Gebrauch des vierten Fingers.

Derselbe muss bei dem Aufsetzen des dritten Fingers so viel als möglich gestreckt bleiben und darf niemals unter das Griffbrett kommen.

Das Zeichen o—o ist hierfür angegeben.

Use of the fourth finger.

This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.

The mark o—o signifies this.

17.

18.

19.

20.

NB. 1. Finger zurücklegen.
Put the 1st finger back.

21.

22.

23.

NB. 1. Finger zurückl.
1st finger back.

24.

F. zurückl.
Finger back.

25.

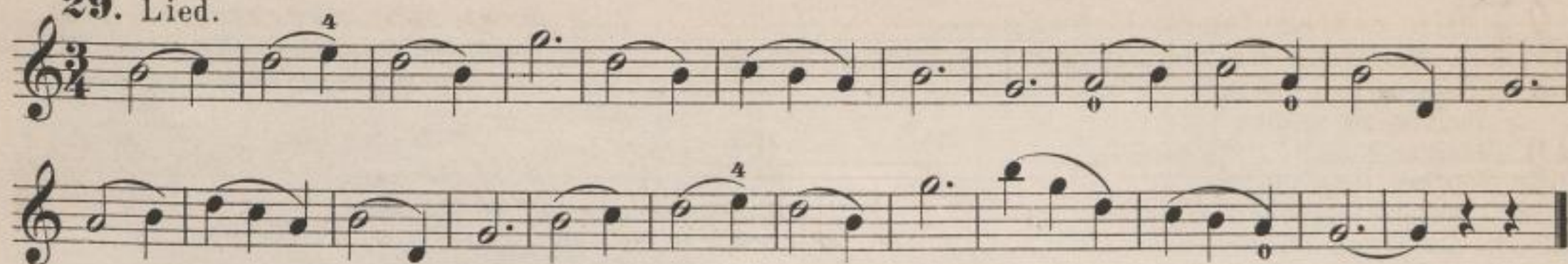
Finger Raise the
aufheben. finger.

26.

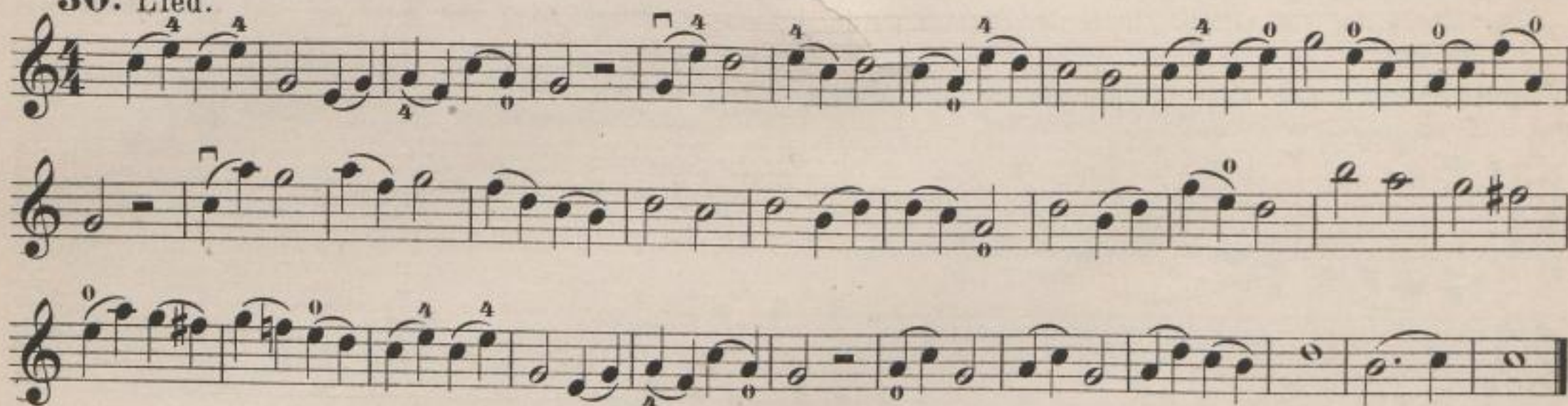
27.

28.

29. Lied.



30. Lied.



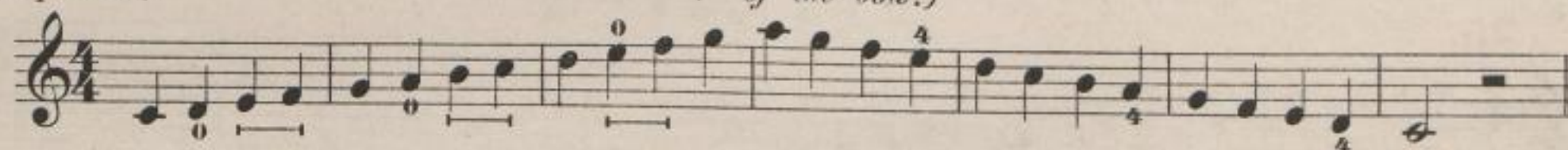
Die leichtesten Tonarten.

(Sämtlich langsam und mit der ganzen Länge des Bogens zu spielen.)

The easiest scales.

(All to be played slowly and with the whole length of the bow.)

C-dur.
C-major.



G-dur.
G-major.



D-dur.
D-major.



A-moll.
A-minor.



E-moll.
E-minor.



F-dur.
F-major.



D-moll.
D-minor.



B-dur.
B-flat major.



Die ersten Bogen-Uebungen.

Erklärung der Abkürzungen.

G.B.= Ganzer Bogen; (mit der ganzen Länge des Bogens zu spielen.)
 H.B.= Halber Bogen;
 O. Bh.= Obere Bogenhälfte;
 U. Bh.= Untere Bogenhälfte;
 M.= In der Mitte des Bogens;
 Sp.= An der Spitze des Bogens;
 Fr.= Am Frosch des Bogens;
 → = Uebergang von einem Theile des Bogens zum andern.

Sämmtliche Uebungen sind in langsamem Zeitmass und in gleichmässiger Tonstärke zu spielen.

The first bow exercises.

Explanation of the abbreviations.

G.B. = *Whole bow*; (to be played with the whole length of the bow.)
 H.B. = *Half bow*;
 O. Bh. = *Upper half of the bow*;
 U. Bh. = *Lower half of the bow*;
 M. = *In the middle of the bow*;
 Sp. = *At the point of the bow*;
 Fr. = *At the frog, or heel of the bow*;
 → = *Change from one part of the bow to another.*

All exercises are to be played in a slow tempo and with equal strength of tone.

31. G.B.

O. Bh.

(Ebenso lange Striche als vorher.)
 O. Bh. (Bows as long as before.)

1. G.B. 2.

32. O. Bh. (Alle Striche von gleicher Länge.)
 (Bows all of equal length.)

M. → Sp.

33. G.B.

M. O. Bh.

34. (Alle Striche von gleicher Länge.)

(Bows all of the same length.)

O.Bh. Sp. → M. → Sp.

Kleine Stücke in den leichtesten
Tonarten.Little pieces in the
easiest keys.

35.

O.Bh.

36.

G.B.

O.Bh. G.B.

→ U.Bh. G.B.

O.Bh.

37. O. Bh. —→ M. O.Bh.

Striche von gleicher Länge.
—→ M. Bows of the same length.

38. O. Bh.

G.B.

39. O. Bh.

U.Bh. G.B.

M. O.Bh. G.B.

Handwritten musical score for "Die Wiedertäufer" by Johann Sebastian Bach. The score consists of five staves of music, all in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and ornaments. Performance instructions are written above the staves: "M.O.Bh." (Moll-Oberbass), "U.Bh." (Unterbass), "G.B." (Gitarre), and "O.Bh." (Oberbass). The score is written in a clear, legible hand, with some corrections and additions visible.

40.

G. B.

The musical score consists of seven staves of music in G major (one sharp) and 4/4 time. The notation includes various guitar-specific symbols such as natural harmonics (0), fretted notes (4), and a double bar line at the end.

ABTHEILUNG II.
Zur Entwicklung der Bogen-
und Fingertechnik.
Bogen-Uebungen mit
liegendem Bogen.

Der Ausdruck: „Liegender Bogen“ soll bedeuten, dass der Bogen ohne die Saiten zu verlassen und ohne Abstoßen (letzteres beginnt mit der nächsten Abtheilung) geführt werden soll. Für eine ruhig fortschreitende Entwicklung der Bogentechnik ist das Studium einer Anzahl von Uebungen mit liegendem Bogen geboten.

In dieser, so wie in der folgenden Uebung ist auf möglichste Gleichmässigkeit der Tonstärke, des Tempo und des Rhythmus zu achten, gleichviel, ob kürzere oder längere Bogenstriche vorkommen.

DIVISION II.

For the technical development of
bow and fingers.

Exercises with
lying bow.

The expression: "lying bow", means that the bow is to be drawn without leaving the strings and without being shortly detached, (this begins with the next division). For the quietly progressing development of the bow technic, a number of exercises with lying bow are proffered for study.

This, as also the following exercise is to be played with the most possible equality in the volume of sound, the tempo and the rhythm, without regard to the short or long bows which may be used.

41. Moderato.

a) G.B.

(Die Zeichen — bedeuten kurze Striche.)
(The marks — mean short bows.)

b) G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. G.B.

c) G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.

d) O. Bh. Sp. — M.

e) O. Bh. Sp.

f) O. Bh.

g) $\frac{1}{3}$ Bogenlänge.
Sp. $\frac{1}{3}$ of length of bow.

h) Sp. \rightarrow M. Sp. \rightarrow M.

42. Moderato.

a) G.B.

b) G.B. Sp. G.B. Fr.

c) M. Sp. \rightarrow M. Sp.

d) O. Bh.

e) O. Bh.

f) O. Bh.

g) Striche von gleicher Länge.
Length of bow the same for the third note as for the two first.

h)

i)

43. Allegro.

O. Bh.

Assai moderato.

O. Bh.

Sp. → M. Sp.

44. Andantino.

Sp. G.B.

O. Bh. U. Bh. Sp. G.B. Fr. G.B. O. Bh. Sp.

G.B. → M. G.B.

45. Allegro.

Finger fest herabfallen lassen.
The fingers to fall with strength.

G.B.

O. Bh.



46. Agitato.

O.Bh. G.B. M.

47. Andante con moto.

Sp. M. Sp. G.B. O.Bh. M. O.Bh.

48. SCHERZINO.

Allegro moderato.

→ M. G.B. O.Bh.

49. Andantino.

(Uebung für ungleichartiges Aufsetzen eines Fingers.)

(Exercise in which the fingers are placed on the different strings unequally.)

2 Uebungen zur Stärkung und Unabhängigkeit des 4ten Fingers. Es sei nochmals daran erinnert, dass der 4te Finger nicht unter das Griffbrett kommen darf.

Two exercises to make the 4th finger strong and independent. It is again brought to mind, that the 4th finger must not come under the fingerboard.

50. MENUETTO.

Quasi Andante.

M. G.B.

Finger zurückl.
Finger back.

M.

1. 2.

TRIO.

Sp. G.B. Sp.

Sp. V

F. zurückl.
Finger back.

M. poco ritard.

51. Allegro moderato.

G.B.

Uebung für die chromatische Tonleiter.
Exercise for the chromatic scale.

52. Moderato.

O.Bh.

The musical score is written for a single melodic line, likely for a violin or flute, in G major. It consists of 12 staves. The first two staves are for the right hand, and the remaining ten are for the left hand. The music features chromatic scales and arpeggiated figures. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final cadence on the twelfth staff.

Die *B*-Tonarten von *Es-dur*
ab bis *B moll.*

Bei der Tonart *Es-dur* steht der erste Finger auf allen vier Saiten dicht am Sattel. Da folglich dieser Finger den Stützpunkt für die Reinheit der Intonation bildet, so ist das Zurücklegen desselben ganz besonders zu beachten.

The keys in flats from E-flat major
to B-flat minor.

(In the key of E flat major, the 1st finger is on all four strings near to the saddle. As consequently this finger is the support on which the whole clearness of intonation rests, it is necessary to have great care that it is kept well back.)

53. Moderato.

O. Bh.

G. B.

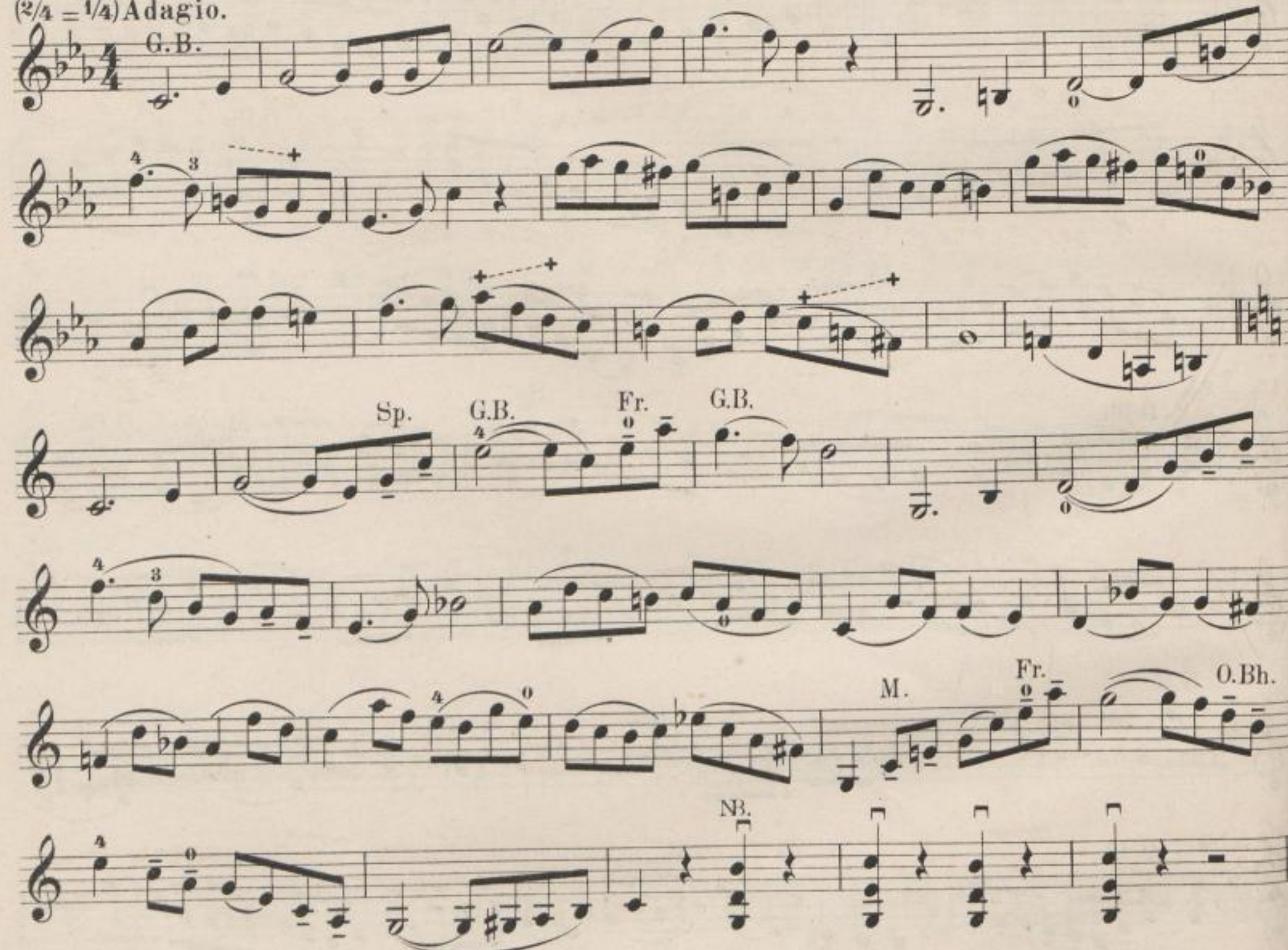
O. Bh.

$\frac{1}{4} = \frac{3}{8}$ O. Bh. Sp. M. O. Bh.

G. B. Sp. G. B.

$\frac{3}{8} = \frac{1}{4}$ O. Bh. G. B.

O. Bh.

54. Agitato.
G.B.(2/4 = 1/4) Adagio.
G.B.

NB. Um die Intervalle eines 3- oder 4stimmigen Akkords möglichst gleichzeitig erklingen zu lassen, zieht man den Bogen vom Frosch ab kräftig nach dem höchsten Intervall, so dass dieses die Hauptbetonung erhält:

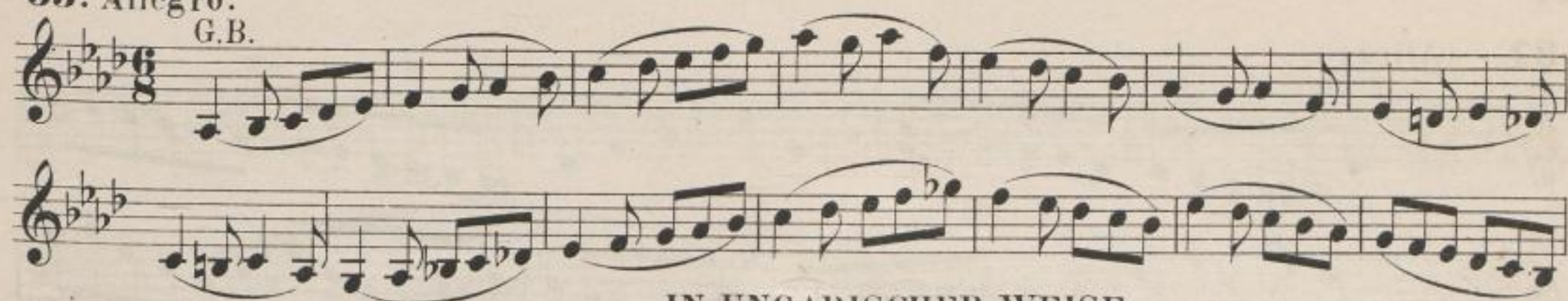


Es ist unrichtig, die tieferen Intervalle voranzunehmen:

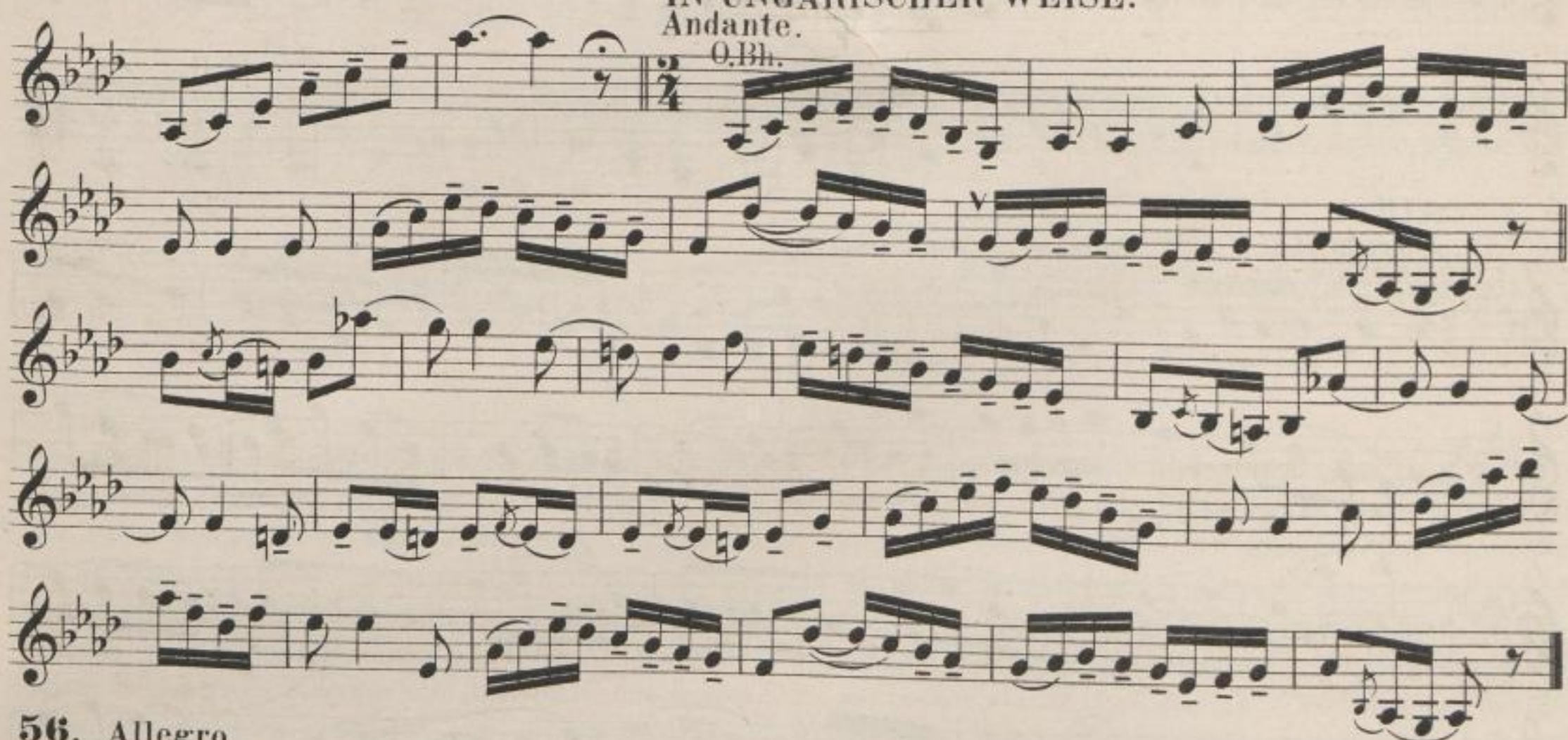


NB. To have the different notes of a three or four part chord sound as nearly as possible together, one must draw the bow from the frog on strongly to the highest note, so that this one receives the principal accent:

It is wrong to take the lower notes first:

55. Allegro.
G.B.

IN UNGARISCHER WEISE.

Andante.
O.Bh.

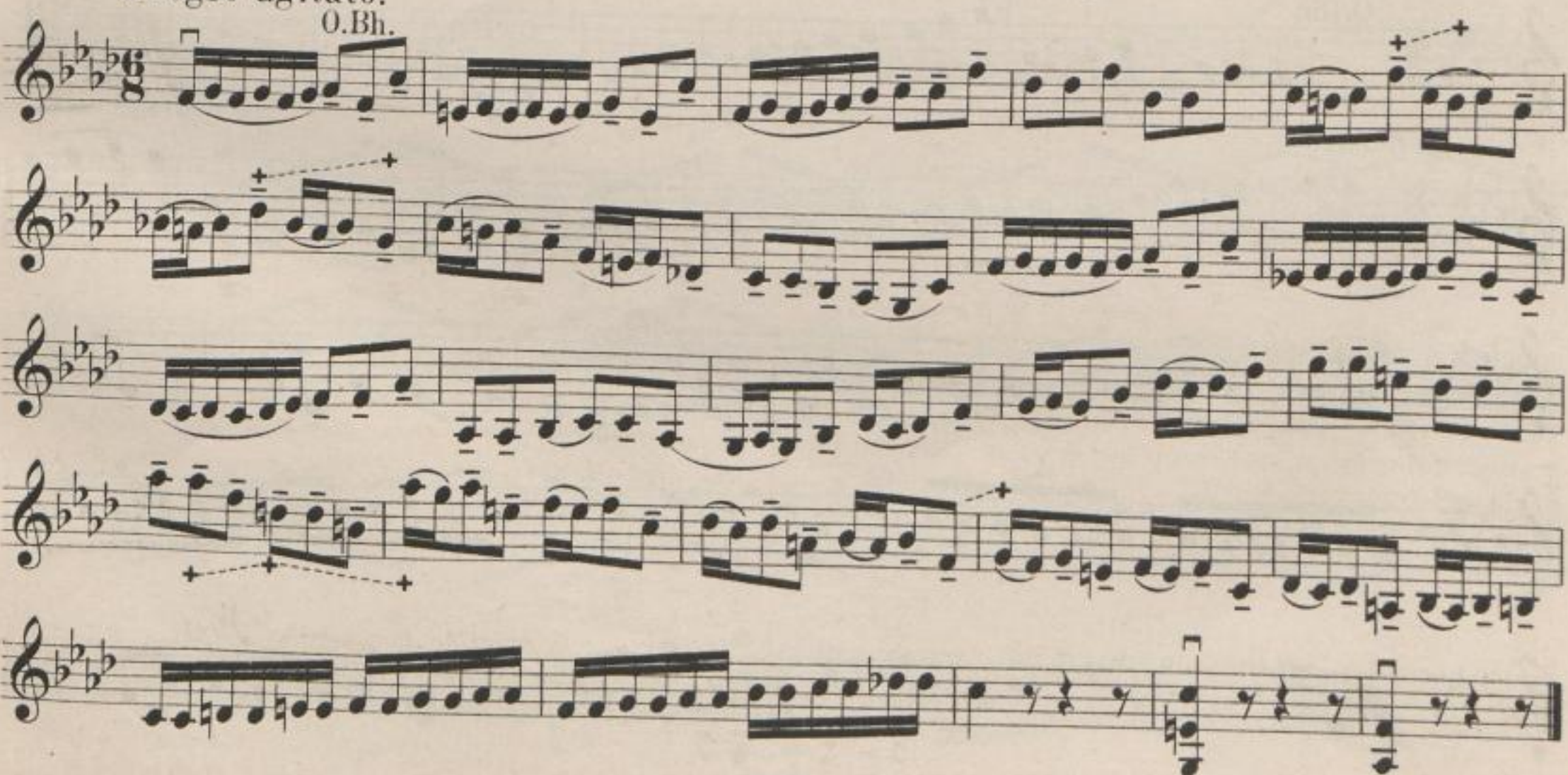
56. Allegro.

O.Bh.



Allegro agitato.

O.Bh.



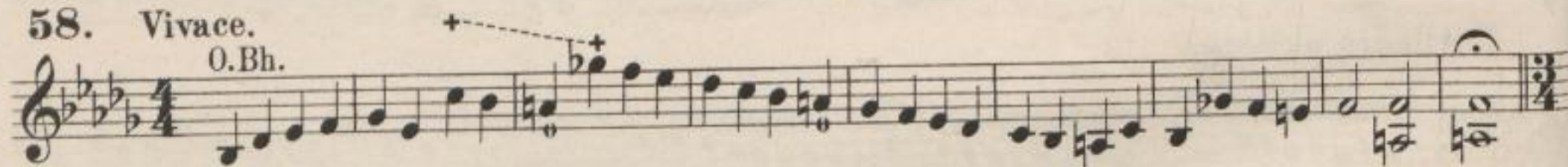
57. Allegro.
O.Bh.



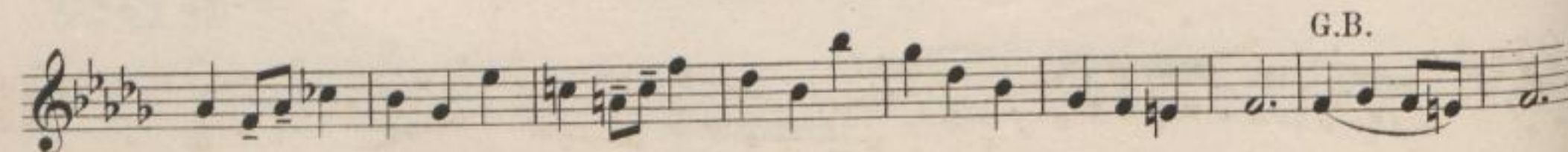
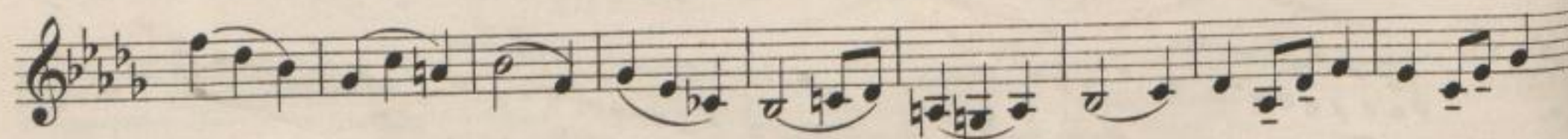
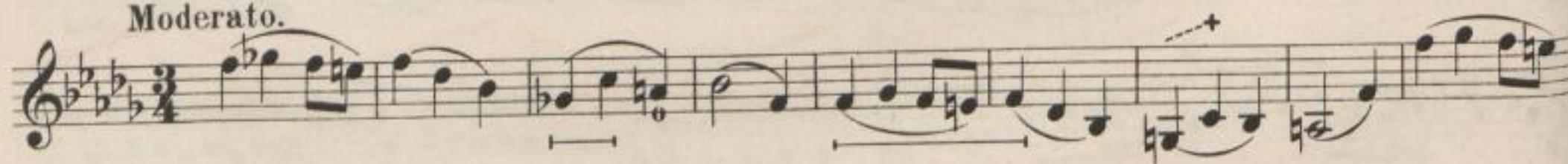
AIR.
Larghetto.



58. Vivace.
O.Bh.



Moderato.



G.B.



Die Finger der linken Hand, welche sich bei den vorhergehenden Uebungen näher am Sattel befunden hatten, (über Sattel-Lage siehe Abtheilung III) rücken bei nachstehendem Uebergang in die Kreuz-Tonart A-dur allmählig in die normale Lage (bei NB.) Von hier ab ist es besonders der 3^{te} Finger, welcher durch zu geringes Strecken die Intonation verderben kann, und meistens geschieht dies bei den Ganztönen (grossen Secunden), welche zwischen dem 2^{ten} u. dem 3^{ten} Finger liegen, also bei:

The fingers of the left which have in the preceding exercises been close up to the saddle, (for half or saddle position see division III) are in the following modulation to A major gradually moved to the normal position (at NB.) It is from here on especially the 3rd finger which can spoil the intonation, by not being placed high enough. This happens mostly by whole tones which come between the 2nd and 3rd fingers, for instance:



Um später im Stande zu sein, mit dem 3^{ten} Finger einen kräftigen Ganzton-Triller zu schlagen, ist daher das Strecken dieses Fingers ganz besonders anzuempfehlen.

This stretching of the 3rd finger is especially recommended, because later on it will be of great use where trilling whole tones with this finger is necessary.

Uebergang zu den Kreuz-Tonarten.
Modulation in the keys in sharps.

59. Allegro.



60. GAVOTTE.

Allegro vivace.

O. Bh.

Fine.

La Musette.

PRÄLUDIUM.

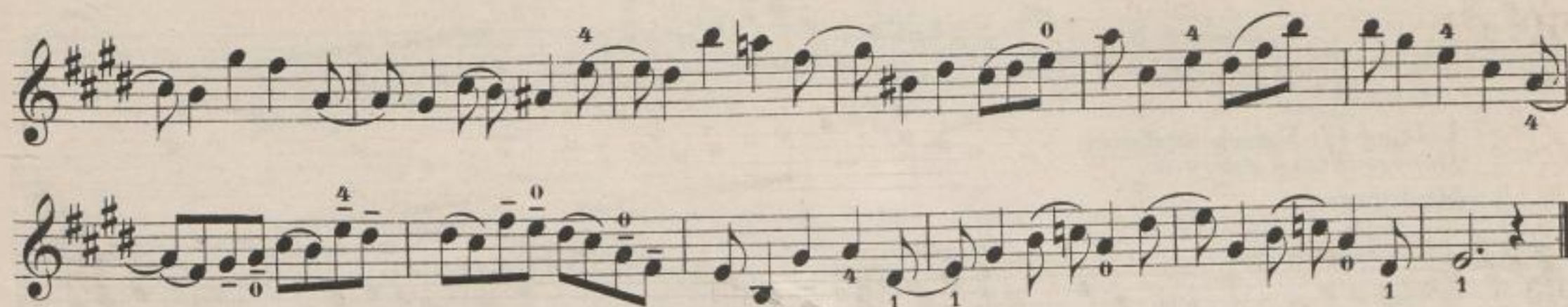
61. Allegro.

Gavotte da Capo sino al Fine.

Gleichmässigkeit der Tonstärke zu beachten, nicht:

The notes to be played with equal strength, not:

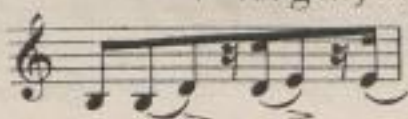
Assai moderato.



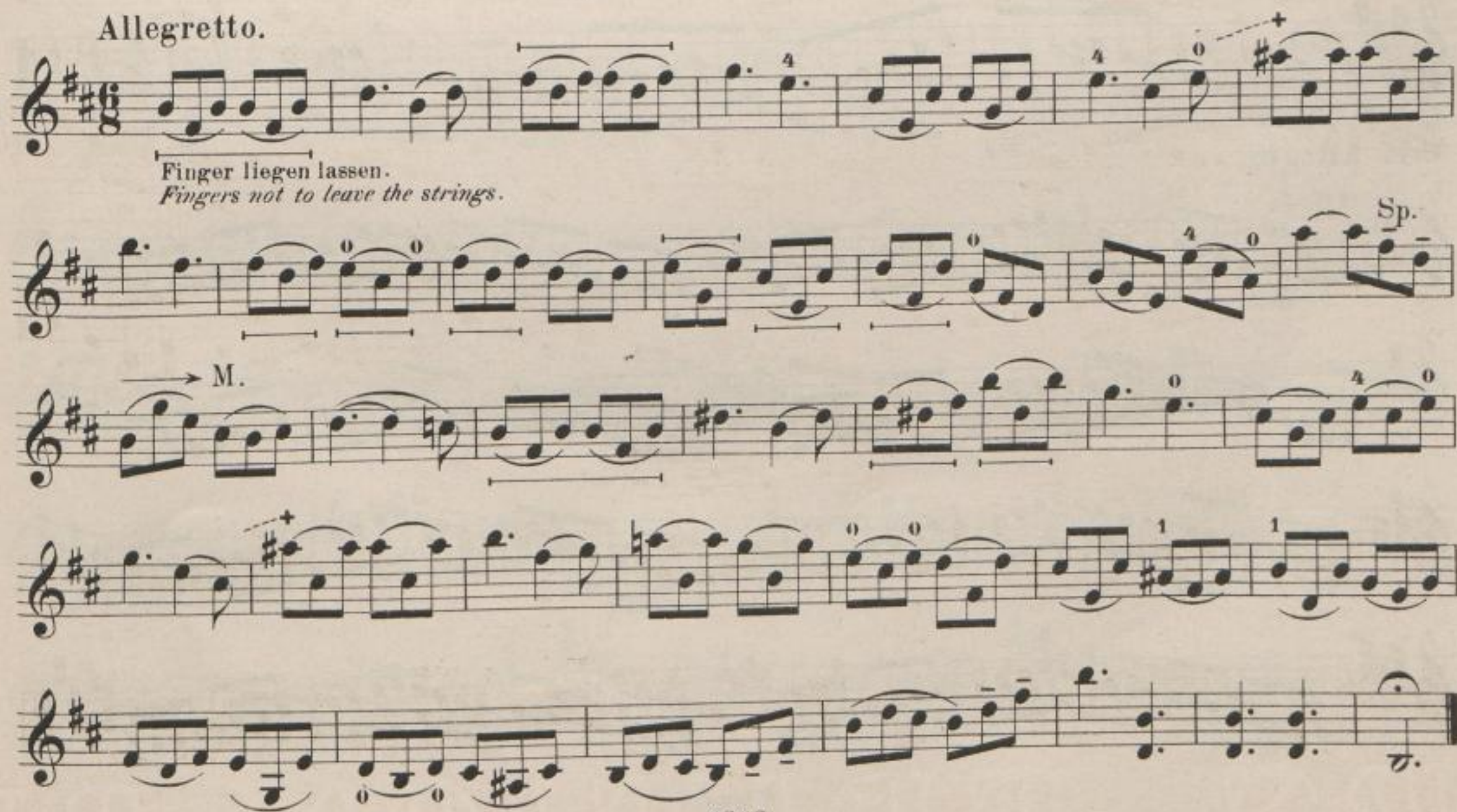
Die Achtel gleichmässig in Tonstärke und Zeitdauer, nicht:

The eighth notes to be played equally in strength and in length, not:

62. Allegro.



Allegretto.



63. Allegro.



Uebung für Vorschlagsnoten.
Appoggiatura exercise.

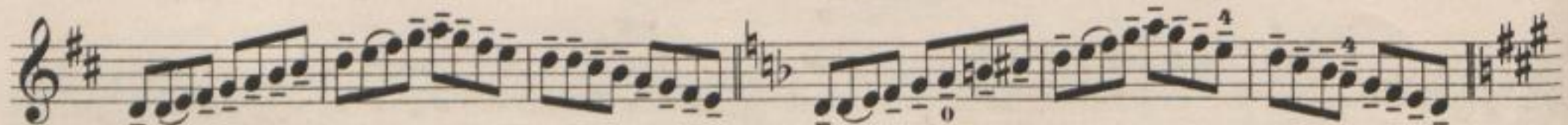
Moderato.



Nicht: NB.
 Not:



64. Allegro.



Dicht am Sattel.
Near the saddle.

G.B. Fr. G.B. Sp.

Sp. $\frac{1}{3}$ B.

ABTHEILUNG III.

Die Entwicklung der Finger-
und Bogentechnik.

Bogenübungen für das Abstoßen des Bogens.

- = liegender Bogen;
- ∇ = abgestossene Striche;
- = ganz kurze Striche;
- ⌣ = Aufheben des Bogens.

DIVISION III.

The cultivation of technic for the
fingers and the bow.

Exercises for the detached methods of bowing.

- = lying bow;
- ∇ = quite short;
- = very short;
- ⌣ = bow to be raised.

65. Moderato.

a) G. B.



Ausführung. Den Bogen nicht von den Saiten aufheben.

Mode of execution. The bow not be lifted from the strings.



b)

O. Bh.

Ausführung. An der Spitze mit $\frac{1}{3}$ Bogenlänge.

Zu beachten, dass der Ton gleichmässig stark bleibt; nicht:

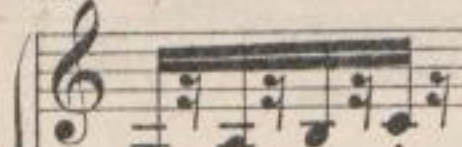
Mode of execution. At the point with $\frac{1}{3}$ of length of bow. Take care that the tone remains equally strong; not

sondern:

but



c)



Ausführung. Ganz kurze Striche an der Spitze.

Mode of execution. Very short bows at the point.



d)

An der Spitze; $\frac{1}{3}$ Bogenlänge.At the point. $\frac{1}{3}$ of length of bow.

e)

Ausführung wie vorher.

To be played as above.



f)



Lange und kurze Noten mit gleicher Tonstärke.

g) *The long and the short notes to be played with equal strength.*

G.B. Sp.G.B. Fr.

Exercise g) consists of two staves of music. The first staff is labeled 'G.B. Sp.G.B. Fr.' and contains a sequence of notes with varying durations, including eighth and sixteenth notes, some beamed together. The second staff continues the sequence with similar note values and rests.

h)

Exercise h) begins with a small musical fragment on a single staff, showing a sequence of eighth notes.

G.B.

The main part of exercise h) is on a single staff, starting with a treble clef and a key signature of one sharp (F#). It contains a continuous sequence of eighth notes, some beamed in groups of four.

i) O.Bh.

Exercise i) is on a single staff with a treble clef and one sharp. It features a sequence of eighth notes, some beamed together, with occasional rests.

k) O.Bh.

Exercise k) is on a single staff with a treble clef and one sharp. It contains a sequence of eighth notes, some beamed together, with occasional rests.

l) O.Bh.

Exercise l) is on a single staff with a treble clef and one sharp. It contains a sequence of eighth notes, some beamed together, with occasional rests.

m) Sp.

Exercise m) is on a single staff with a treble clef and one sharp. It contains a sequence of eighth notes, some beamed together, with occasional rests.

66. Allegro.

Exercise 66 is marked 'Allegro.' and consists of two staves. The first staff is labeled 'a) Sp.' and the second 'b) Wie vorher. As above. Sp.'.

a) Sp.

Exercise 66a) is on a single staff with a treble clef and a key signature of one sharp. It contains a sequence of eighth notes, some beamed together, with occasional rests.

b) Wie vorher. As above. Sp.

Exercise 66b) is on a single staff with a treble clef and a key signature of one sharp. It contains a sequence of eighth notes, some beamed together, with occasional rests.

c) 

d) 

In der Mitte, mit ganz kurzen Strichen, liegendem Bogen und ruhigem Oberarm.

To be played in the middle, the upper part of the arm quiet with very short bows, but still not raised from the strings.

e) 

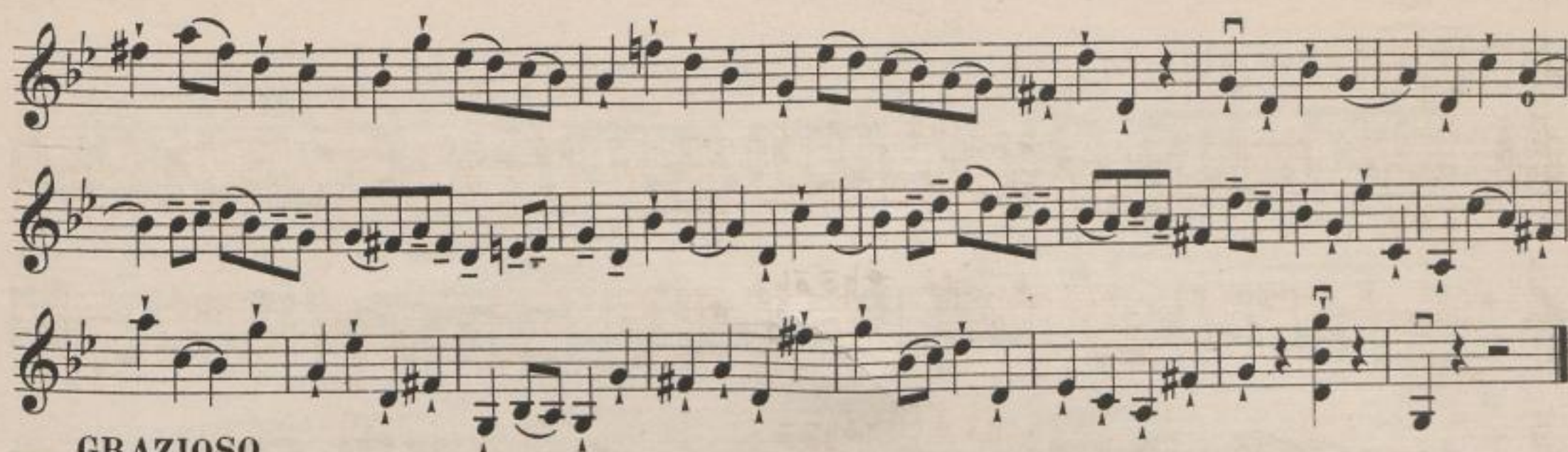
Da der Schüler schon einige Beherrschung des Bogenstrichs erlangt hat, sind von hier ab den Musikstücken Vortragszeichen beigegeben.

As the scholar has already acquired some control over the bow, marks of expression are added from here on.

67. Maestoso.

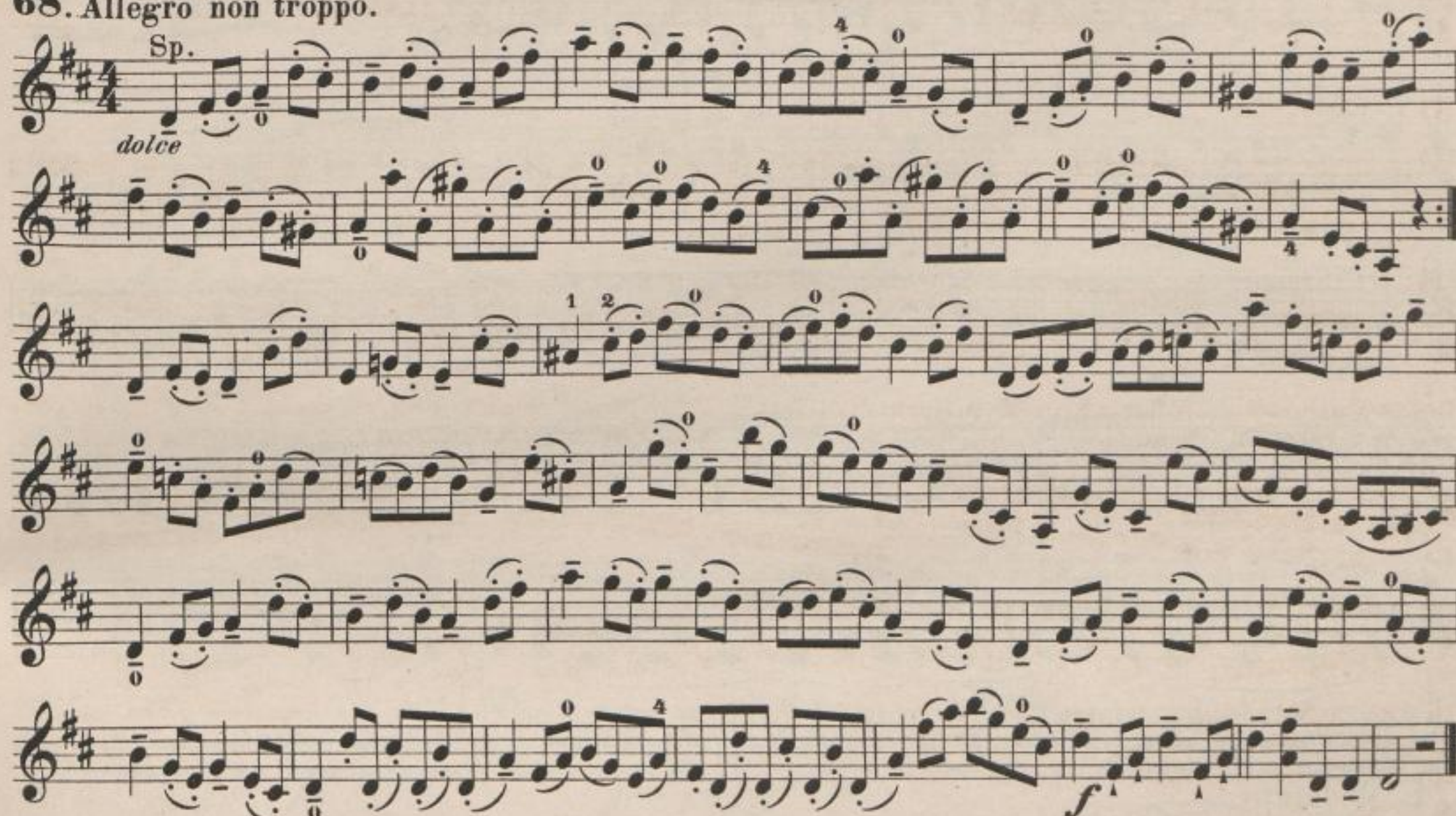
G.B. 

Allegro molto. 

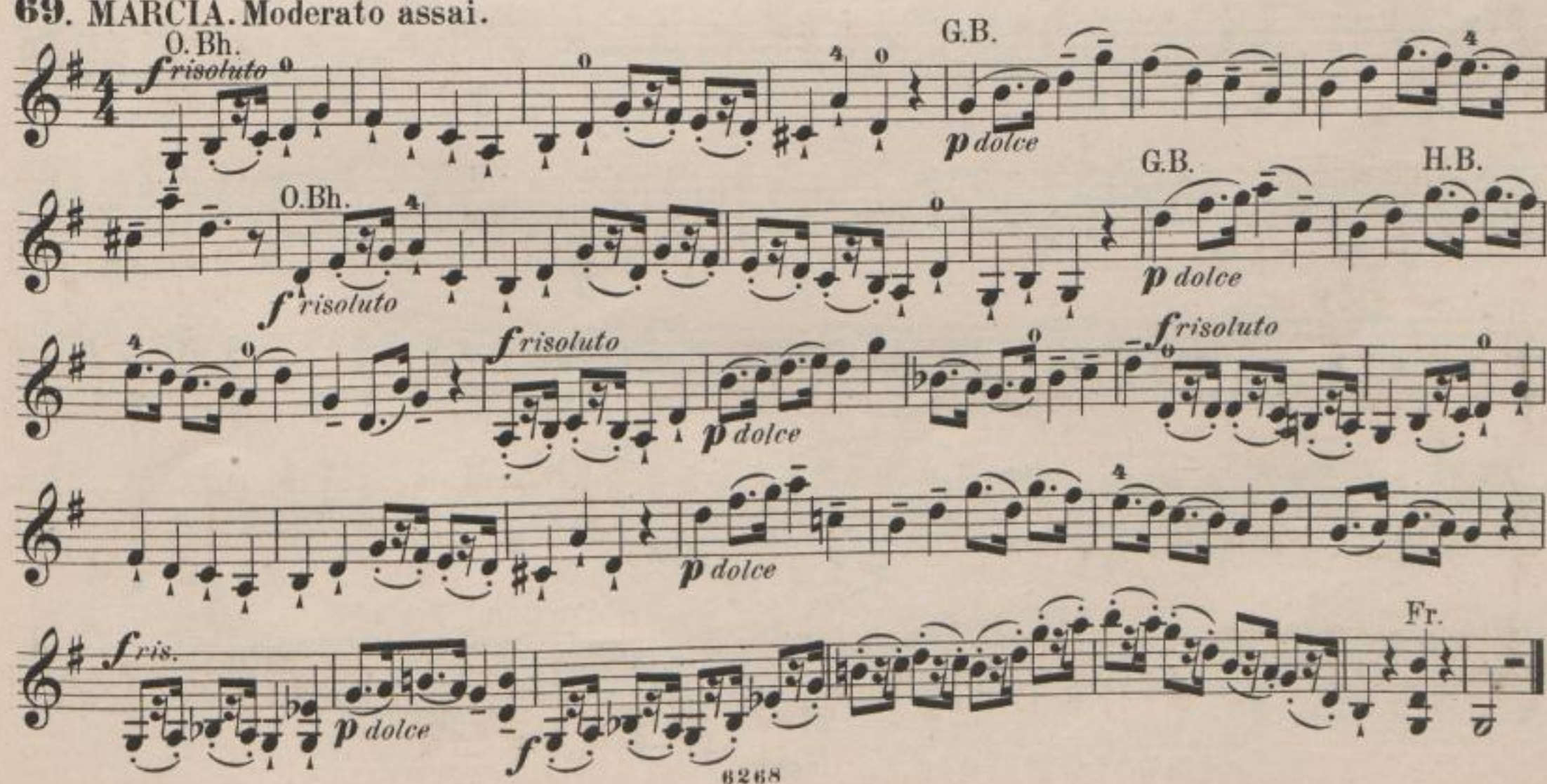


GRAZIOSO.

68. Allegro non troppo.



69. MARCIA. Moderato assai.



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70. Allegro moderato.

dolce

M. → Sp.

M.

G.B.

dimin. - - - - - dolce

dimin. - - - - - pp

(Bei diesem und bei dem folgenden Stück den rechten Oberarm ruhig halten.)

(In this and in the following piece the upper part of the right arm is to be kept quiet.)

71. Moderato.

O.Bh.

f

4

4

4

4

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72. MENUETTO.

Allegro molto moderato.

73. SCHERZO.

Allegro.

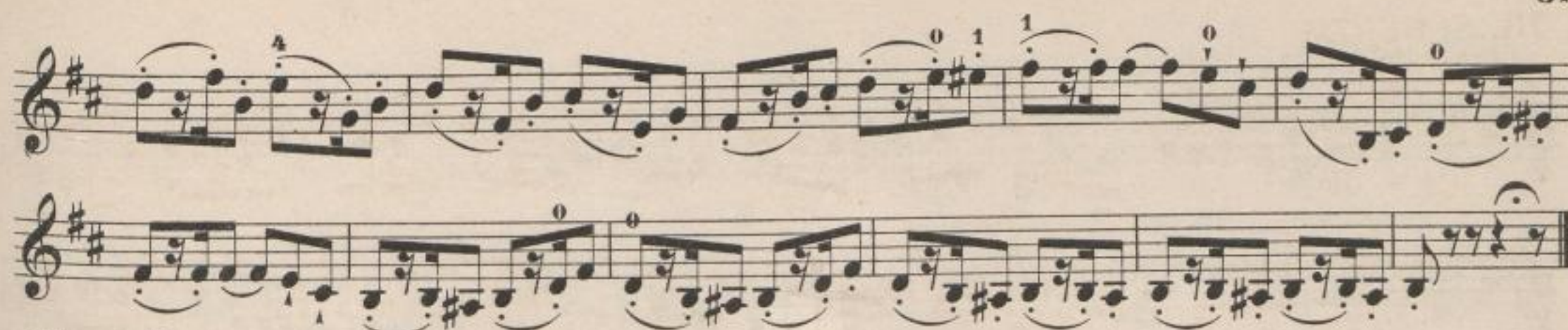
Sp.

G.B. Sp. M. Sp.

G.B. M. Sp.

M. Sp.

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74. PRÄLUDIUM.

Allegro.



(Mit kurzen Strichen in der Mitte des (liegenden) Bogens und mit ruhigem Oberarm zu spielen.)

(Play in the middle, the upper part of the arm quiet, with short bows not raised from the strings.)

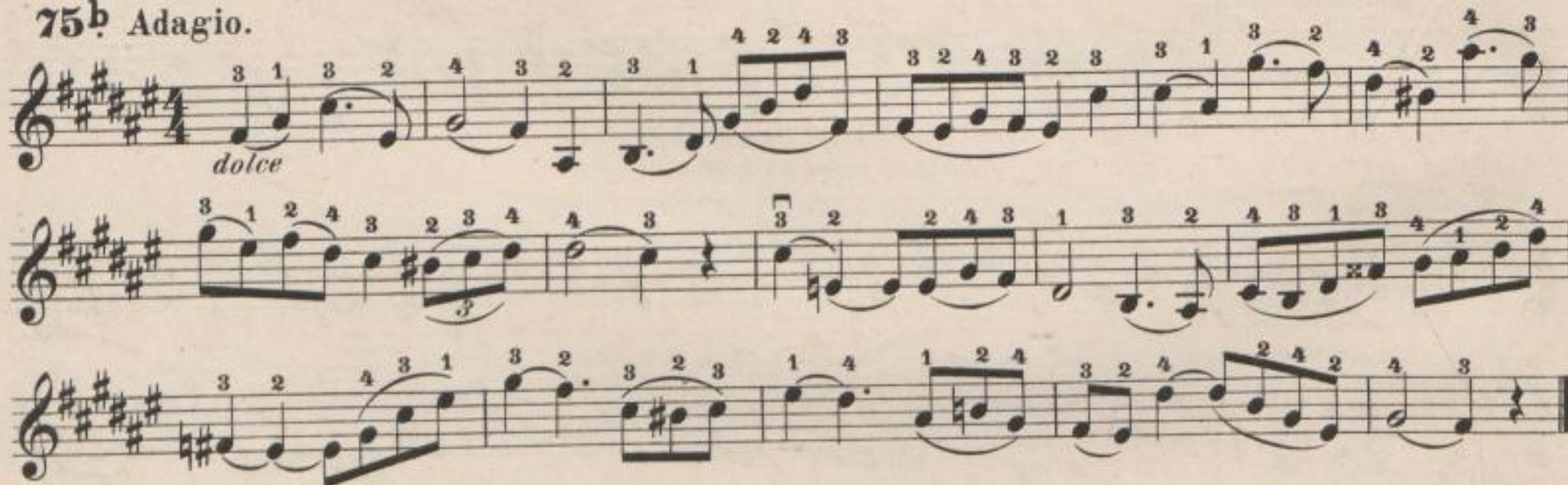
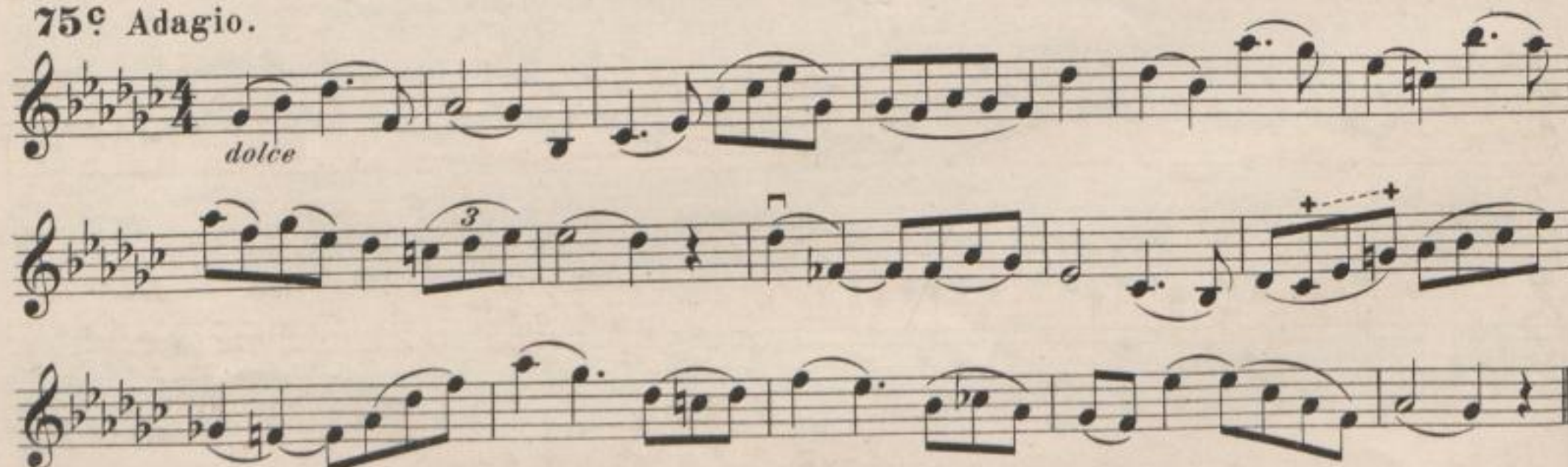
Allegro vivace.



75^a Adagio.

Wenn in Musikstücken Stellen mit vielen Erhöhungszeichen (# und x) vorkommen, so bedient man sich hierbei der sogenannten Sattel-Lage, welche mehr Sicherheit für reine Intonation bietet, als die dann unbequem gewordene erste Lage. Zur Kenntnissnahme der Sattel-Lage folgt die vorhergehende Uebung mit dem entsprechenden Fingersatz.

When places with a great many sharps occur in pieces, one uses the half position, which then offers more security as regards clear intonation, than the first position. To acquire a knowledge of the half position the preceding exercise follows with corresponding fingering.

75^b Adagio.75^c Adagio.

Uebung für Vorschlagsnoten.
Appoggiatura exercise.

76. Andante quasi Allegretto. Russisches Lied.
Russian Air.



H.B.

Wechsel zwischen erster Lage und Sattel-Lage.
 Shifting between the first and the half position.

77. Adagio.

G.B.

dolce

cresc.

(Sattel-Lage) (Half-position)

f

p

dolce

cresc.

f

(Erste Lage) (First-position)

dolce

p

(Sattel-L.) (1ste L.) (Half-pos.) (1st pos.)

cresc.

(Sattel-L.) (Half-pos.)

f

p

Uebung für die chromatische Tonleiter.
Exercise for the chromatic scale.

78. Allegro moderato.

Fr. Fr. Fr.

f *dim.* *p*

dolce

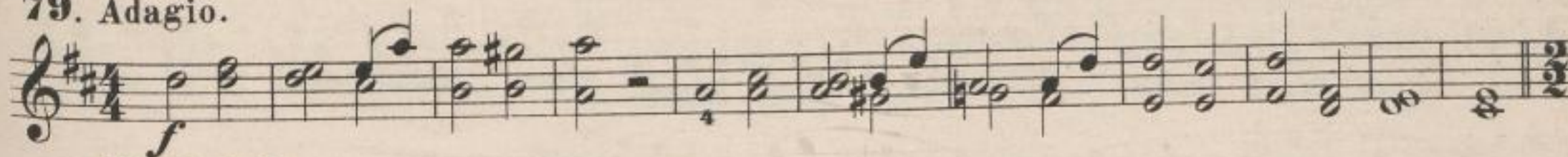
M. H.B.

G.B.

Fr.

Uebungen für Doppelgriffe.
Exercises for double notes.

79. Adagio.



MUSETTE.

Allegro.



(Die Halben wie vorher die Viertel.)

(The half notes to be played like the preceding quarters.)



80. SARABANDE.

Lento.



42 Vorübung für den Triller.
First exercise for the trill.
 Finger fest herabfallen lassen.
The fingers to fall with strength.

81. Allegro.

NB. Ersten Finger zurücklegen.
Put the first finger well back.

Fr.

NB. zurücklegen.
1st finger back.

Bei der folgenden Trillerübung ist besondere Sorgfalt darauf zu verwenden, dass der dritte und der vierte Finger bei Ganzton-Trillern nicht zu tief greifen. Nachschläge am Ende der Triller sind nur zu machen, wo solche angegeben sind.

In the following exercise for the trill, especial care is to be taken that the third and fourth fingers do not trill too low where whole-tone trills occur. Turns at the end of the trills are only to be used where written out.

82. Andante.

Uebungen für das Aufheben des Bogens, (durch das Zeichen T angedeutet.)
Exercises in which the bow is raised, (indicated by the sign T.)

- a) Aufheben am Frosch.
To be raised at the frog.

83. Poco Andante.

Fr. T V T G.B. Sp. G.B. Fr. G.B. Fr. T T 4 0 T 4 T 0 4 T 0 4 T 4 G.B.

dolce

Fr.

Fr. G.B. Fr. V 4 0 4 T 4

poco ritard. dolce a tempo

poco ritard.

poco ritard.

- b) Aufheben an der Spitze.
To be raised at the point.

84. Langsamer Walzer.

Sp. Sp. G.B. V T V T V T V

dolce

Fr. Fr.

più f

Fr.



Uebung für das Pizzicato.

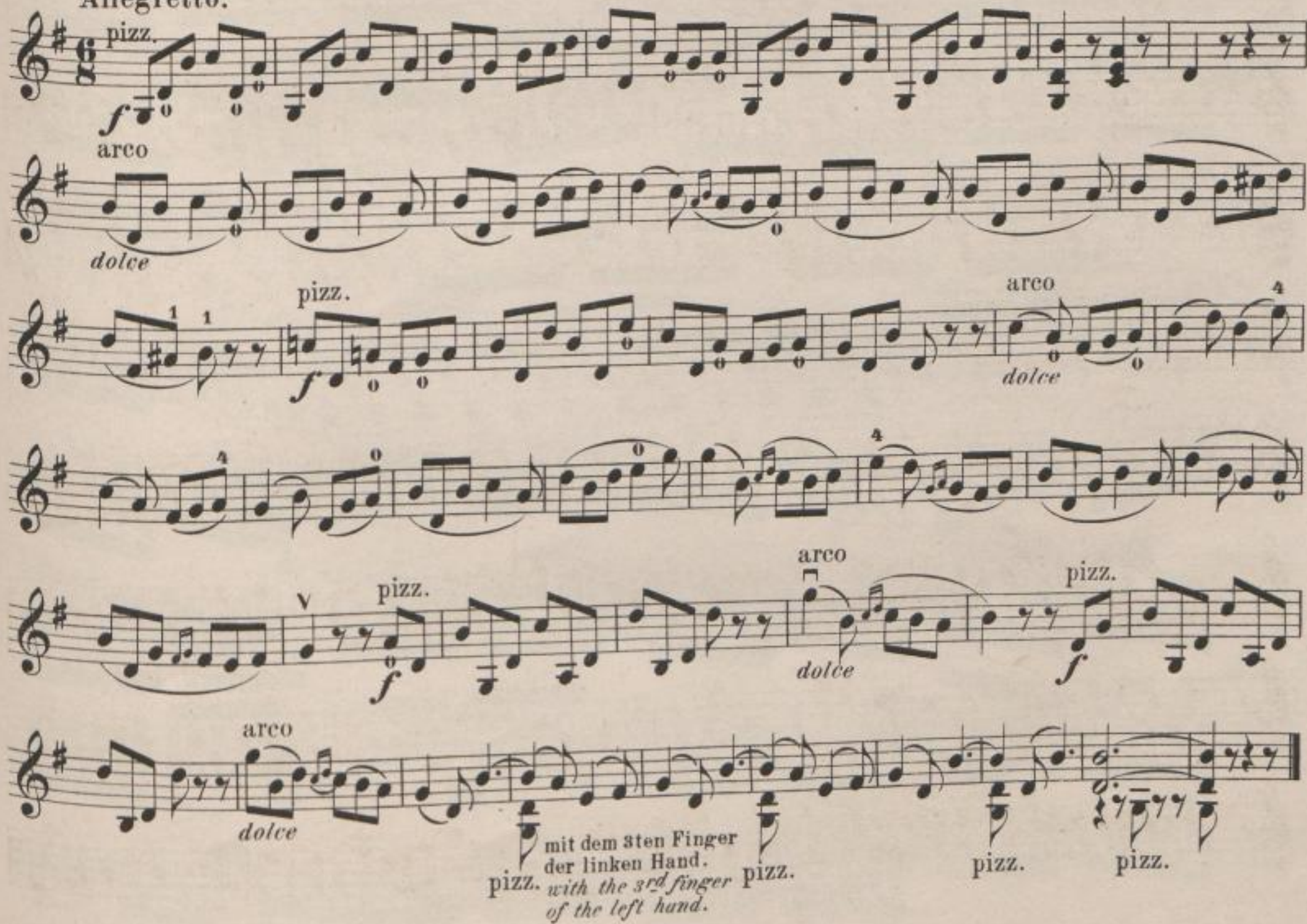
Pizzicato exercise.

85. Adagio.



BARCAROLE.

Allegretto.



Vorübung für Arpeggien.

Mit ruhigem Oberarm, leicht geführttem Handgelenk und möglichster Gleichmässigkeit der beiden verbundenen Sechzehntelnoten, nicht:

First exercise for Arpeggios.

To be played with quiet upper arm, light, limber wrist, and with the most possible equality in the two bound sixteenth notes, not:

86. Allegro vivace.

The musical score for exercise 86, 'Allegro vivace', is written for a single melodic line. It consists of 14 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace'. The score begins with a treble clef and a key signature of one sharp (F#). The first staff is marked 'Sp.' and '0'. The second staff has a 'v' marking. The third staff has a '+' marking. The fourth staff has a '+' marking. The fifth staff has a '+' marking. The sixth staff is marked 'Sp.' and '0'. The seventh staff has a '+' marking. The eighth staff has a '+' marking. The ninth staff has a '+' marking. The tenth staff has a '+' marking. The eleventh staff has a '+' marking. The twelfth staff has a '+' marking. The thirteenth staff has a '+' marking. The fourteenth staff has a '+' marking. The score ends with a double bar line.

Intonations-Uebungen.
Exercise for intonation.

87. Allegro.

G.B.

dolce

Fr. -> M.

V

+

+

+

+

+

+

+

+

+

+

sf *dolce*

p

dim.

88. Allegro moderato.

p dolce

89. Moderato.

Sp.

Finger dicht anl.
Fingers near together.

dicht anl.
near together.

CARNEVAL.

Vivace.

O. Bh.



In so raschem Zeitmass zu üben, als es die erlangte Fertigkeit gestattet.

To be taken as quickly as the technic will allow.

90^a. Allegro.

Sattel-Lage.
Half-position.

Erste Lage.
First position.

Tonleitern
in allen Tonarten.

(Erst langsam, dann nach und nach schneller zu üben.)

90^b Allegro.

Scales
in all the keys.

(To be practised slowly at first and then gradually quicker.)

1sten Finger zurückl.
1st finger back.

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h

ZWEITER THEIL.

ABTHEILUNG IV.

Die Lagen und der Lagenwechsel.
Uebungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
II = zweite Lage;
III = dritte Lage.

Zweite Lage.

Die Uebungen in der zweiten Lage beginnen mit der Tonart *B dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Uebergang in die neue Lage zu erleichtern, ist die Tonart *A dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B dur*-Tonleiter genau in derselben Weise, wie vorher die in *A dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

SECOND PART.

DIVISION IV.

The positions and the change of positions. Exercises, pieces, and scales for the second and third positions in which the positions are changed.

Abbreviations:

- I = first position;
II = second position;
III = third position.

Second position.

The exercises in the second position begin with the key of B flat major, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings:

To make the change to the new position easier for the beginner, the scale of A major in the first position is taken beforehand; at the beginning of the key of B flat major, the first finger and with it the hand, moves up a half tone, and this scale is then played in exactly the same way as previously that of A major. In the second position the hand has no support; to facilitate the playing in tune which is on this account made more difficult, the open strings are added in small notes.

91. Allegro.

Zweite Lage.
Second position.

92. Andante.

G.B. II

RONDINO.
93. Allegretto.

G.B.

The musical score is written in 4/4 time and features a key signature of one flat (B-flat). It consists of 12 staves of music. The notation includes various note values, rests, and fingerings (1-4) indicated above or below the notes. Some notes are beamed together, and there are slurs and ties throughout the piece. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.



Lagenwechsel zwischen der ersten
und der zweiten Lage.

Bei jedem Wechsel der Lagen muss die Haltung der Violine unverändert bleiben; besonders zu beachten ist dies für den Uebergang von einer höheren zu einer tieferen Lage.

Die Lagen dürfen nicht gewechselt werden, so lange dies nicht durch veränderten Fingersatz angezeigt ist.

*Shifting between the first
and second positions.*

In shifting positions the way of holding the violin must remain unchanged; this is especially to be taken notice of when a high position is left for a lower one.

The positions are not to be changed, until it is indicated by the fingering.

94. Molto moderato.

O.Bh. II I 1^{sten} F. zurückl. I 1st finger back. II I

II I 2

II F. dicht anl. Fingers near together.

I 3 II I 2 II I 2 II

O.Bh. I 2 II 3 I 2 II

I 3 II 2 I 2

II 0 4

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95. MARCIA.
Maestoso.

The musical score is written for a piano and features a variety of musical notations and fingerings. It begins with a treble clef and a 4/4 time signature. The first system consists of two staves, with the upper staff containing a melody and the lower staff providing harmonic support. The tempo is marked 'Maestoso'. The score includes numerous triplets, indicated by a '3' over a group of notes, and various fingerings, such as '1', '2', '3', '4', and '0' (for natural). There are also dynamic markings like 'f' (forte) and 'M.' (marcato). The piece concludes with a 'Fine.' marking. A 'TRIO.' section follows, marked 'dolce' and featuring a different melodic line. The score is numbered '6268' at the bottom.

TRIO.
dolce

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Three staves of musical notation. The first staff begins with a first ending bracket labeled '2.' and contains measures 54 and 55. The second staff contains measures 56 and 57. The third staff contains measures 58 and 59, ending with a double bar line. Fingerings and articulations are indicated throughout.

Marcia D.C.

96. Maestoso.

Nine staves of musical notation for a piece marked 'Maestoso'. The music is in 4/4 time and features a complex, rhythmic melody with many slurs and ties. Fingerings and articulations are indicated throughout. The piece concludes with a final double bar line on the ninth staff.



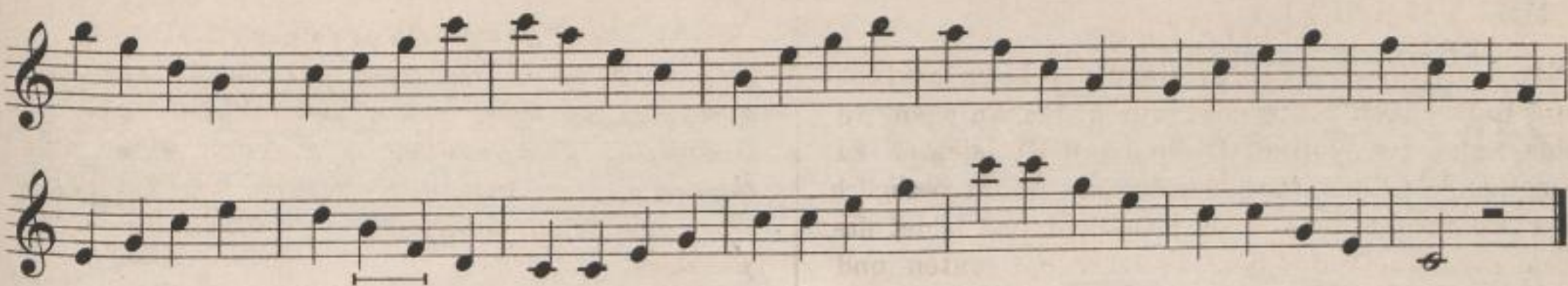
Dritte Lage.

Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

Third Position.

In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one and figures as the principal connection between the first and the high positions.

97. Allegro.



98. RONDOLETTA.

Comodo.

1 4
dolce

3 G.B.

1 3 0 3 ritard. in tempo

f 3

p f p f

dimin.

dolce

G.B. 3

ritard. in tempo

f

p dolce

3

3 2 1 p

99. VILANELLA.

Allegretto grazioso.

The musical score for "Vilanelle" is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked "Allegretto grazioso". The score is divided into sections by various markings: "G.B." (Gottfried Bernhard) appears at the beginning and later; "dolce" indicates a softer, more graceful section; "Sp." (Spirito) indicates a more lively section; "H.B." (Hofmann-Bernhard) and "O.Bh." (Otto Bernhard) are also present. The piece concludes with a "Fr." (Forte) marking. The notation includes many slurs, ties, and fingerings, suggesting a complex and technically demanding piece.

Lagenwechsel zwischen der ersten und der dritten Lage.
Shifting between the first and third position.

100. Allegro appassionato.

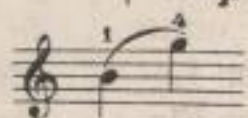
The musical score for exercise 100, 'Allegro appassionato', is written for a single melodic line in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The piece begins with a forte (f) dynamic. The notation includes various fingering numbers (1, 2, 3, 4, 0) and bowing marks (vertical strokes with flags). Position changes are indicated by Roman numerals: I (first position), III (third position), and V (fifth position). The score includes several slurs and accents, and dynamic markings of forte (f) and piano (p). The exercise demonstrates shifting between the first and third positions. The piece concludes with a final cadence on the 11th staff.

Das Glissando (Gleiten oder Rutschen) der Finger. Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig.

Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

The Glissando (gliding or sliding) of the fingers. In the bound (legato) places, where one will shift from one position to another, it is necessary to glide the fingers.

To do this in a tasteful manner see following example:



Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

In order to connect these two notes glissando with each other, the first finger glides up to d in the third position, and while it is so doing the fourth finger falls on g, so that the effect is about as follows:



Das *d* bleibt unhörbar.

Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:

The d remains unheard.

By glissando from above the mode of procedure is reversed:

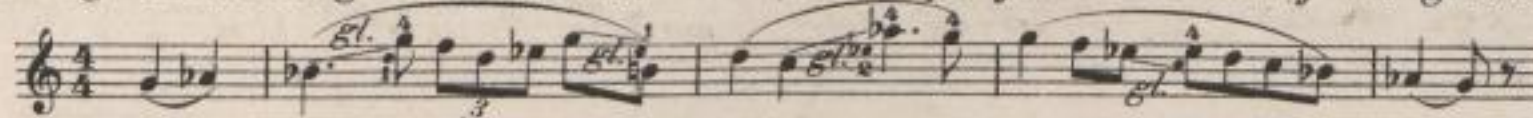


Der obere Finger (*g*) rückt herunter und der untere Finger greift.

Beispiel für richtige Anwendung des *Glissando*:

The finger above (g) glides down, and the lower finger falls.

Example for correct use of the glissando:



Die unrichtige Anwendung desselben:

Incorrect use of the same:



NB. Das offene *a* kann entstehen durch zu hastiges Wechseln der Lage.

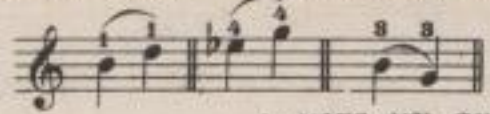
The open a can be produced by too hastily changing positions.

NB. Ganz falsch. Altogether wrong.

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:

man hüte sich daher vor allzubreitem Hinauf- und Herabziehen der Finger.



One must therefore avoid drawing the fingers up and down too slowly.

102. Andantino.

dolce

poco rit. *a tempo* *dolce*

dimin. *p*

103. Adagio.

First system of the Adagio section, measures 1-8. The music is in 4/4 time, starting with a forte (*f*) dynamic. The melody is in the right hand, featuring a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and some single notes. Fingering numbers (1, 2, 3, 4) are indicated above the notes.

Allegro.

Second system of the piece, starting with the Allegro section (measures 9-24). The tempo changes to 2/4 time. The first measure of the Allegro section is marked *dolce*. The music is characterized by rapid sixteenth-note passages in both hands, often beamed together. Dynamics include *mf* (mezzo-forte) and *p* (piano). The section concludes with a trill (*tr*) in the right hand. Fingering numbers are extensively used throughout the piece.

O. Bh.

dimin.

Fr.

Tonleitern in den drei Lagen.
Scales in the three positions.

104. Allegro.

The musical score consists of 12 staves, each containing a scale exercise. The scales are organized into three groups of four, each group representing a different position (I, II, III). The scales are written in treble clef and include various key signatures and fingerings indicated by numbers 1-4. The exercises are marked with Roman numerals I, II, and III, and the tempo is indicated as Allegro.

The image shows a page of musical notation, likely for a piano piece. The page is numbered 66 in the top left corner. The notation is written on 12 staves, each beginning with a treble clef. The key signature is F# and Bb, and the time signature is 4/4. The music is written in a continuous, flowing style with many slurs and ties. The notation includes various musical symbols such as I, II, III, and 4, which likely indicate fingerings or specific musical techniques. The page is numbered 66 in the top left corner.

ABTHEILUNG V.

Übungen und Stücke in der 4^{ten}, 5^{ten}, 6^{ten} und 7^{ten} Lage, so wie für den Lagenwechsel in den höchsten Lagen.

DIVISION V.

Exercises and pieces in the 4th, 5th, 6th, and 7th positions and for the shifting in the highest positions.

105. Vierte Lage.
Fourth Position.

Uebungen in der vierten Lage, mit Lagenwechsel.
Exercises in the fourth position, with change of positions.

106. ROMANZE.

Andantino.

dolce

f

II

IV

Un poco più agitato.

III

IV

Tempo I.

ritardando

dolce

IV

più tranquillo.

p

107. Scherzo. Allegro.

Sp.

III

IV

III

IV

NB Bei Octavengängen bleiben der erste und der vierte Finger liegen.
 NB In octave passages the first and fourth fingers do not leave the strings.

1. 2.

1. 2.

108. Adagio.

108. Adagio.

IV
4
dolce
cresc. - - - f
IV
9
dolce
I
2
p

ALLA TEDESCA.

Moderato.

[illegible]

105. 106. 107. 108. 109. *pizz.*

109. Fünfte Lage.
Fifth Position.

110. 111. 112. 113. 114. *pizz.*

110. Adagio.

2^{da} Corda ————— 3^{za} Corda —————

dolce

2^{da} Corda ————— 3^{za} Corda —————

3^{za} Corda ————— 4^{ta} Corda —————

f

cresc. *dim.*

2^{da} Corda ————— 3^{za} Corda —————

dolce

f *tr* *dim.*

2^{da} Corda ————— 4^{ta} Corda —————

p dolce

111. PASTORALE.
Allegretto grazioso.

dolce

V

V

V

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Musical score for guitar, page 73. The score consists of 12 staves of music in G major (one sharp). The notation includes various guitar-specific techniques such as natural harmonics (indicated by '0' on the staff), triplets, and slurs. Dynamics include *p*, *cresc.*, *f*, *dim.*, *poco rit.*, *dolce*, *mf*, *pp*, and *ritard.*. The score is divided into sections by dashed lines, with labels *3^{za} Corda* and *4^{ta} Corda* indicating the use of the third and fourth strings. A section marked *II* begins on the 10th staff. The piece concludes with a double bar line and a final chord.

112. MARCIA. (Zu beachten, dass der 3^{te} Finger bei den Ganzton - Trillern hoch genug schlägt.)
 (Take care that the 3rd finger trills high enough at the whole tone trills.)

Allegro moderato.

The musical score consists of ten staves of music. It begins with a forte (*f*) dynamic and includes several trills marked with *tr*. Fingerings are indicated by numbers 1 through 4. The tempo is marked *Allegro moderato.* The score includes various dynamic markings such as *f*, *p dolce*, *cresc.*, *sf*, *dolce*, *Fr.*, *sempre f*, and *p dolce*. There are also triplets and other rhythmic figures throughout the piece. The key signature has two flats (B-flat and E-flat).

113. Allegro appassionato.

ff G.B.

Sp. p

cresc. poco a poco

Fr. f G.B.

sempre f

ms

cresc.

Fr. III

III

V

f

20

pp

poco a poco cresc.

f

cresc.

mf

p

ff

Uebungen für den Lagenwechsel; 1^{te} bis 5^{te} Lage.

Exercises for the change of positions; 1st to 5th positions.

114. Allegro.

a) *GB.* I III V III I III V III

b) II I III I III V I II

c)

*1. stehen lassen.
1st finger not to leave the string.*

d)

e)

f)

g)

h)

i)

k)

l)

m)

n)

Sechste Lage.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher nothwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Uebung: den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

Sixth Position.

In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as near together as possible at the half tones, and at places like:



to take the one finger away, before the other can be put in position.

115. Allegro.

VI

116. FANTASIA.

Adagio.

VI

Fr. T V T

dim.

VI V

poco ritard. a tempo

III V

f

cresc.

dolce

4^{ta} Corda

f

VI V I

cresc.

3^{za} Corda

f

p

dolce

con fuoco

sf

sf

sf

sempre f

VI

dimin.

117. Siebente Lage. .
Seventh Position.

Allegro.

117. *Seventh Position.*
Allegro. V VII

attacca

118. Adagio.

118. Adagio.

The musical score is written for four staves, each representing a different string part. The first staff is labeled '4^{ta} Corda' and 'espr.' (espressivo). The second staff is labeled '2^{da} Corda' and 'agitato'. The third staff is labeled '3^{za} Corda'. The fourth staff is labeled '4^{ta} Corda' and 'p dolce'. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' (diminuendo), 'p' (piano), and 'attacca'. The tempo is marked 'Adagio'.

RONDO.
Allegretto.

dolce e grazioso

poco rit.

a tempo

p

cresc. - - - f

cresc. f

grazioso.

poco

rit. a tempo

4ta Corda

f risoluto

poco rit.

a tempo

1 4 3 2 1 3 4
 1 1 1 3 4 3 2
 1 0 1 0 1 0 2
 tr 4 2 tr 7
 III 1 1 1
 ritard. a tempo
 4^{ta} Corda f
 2 2 4 2
 VII
 0 0 0 2 0 1 0 2 0 1 0 2 0 1 0 2 0 3 0 4
 1 4 1 III 1 0
 1sten Finger stehen lassen.
 1st finger not to be raised.
 dim. p
 8 1 1 2 3 4 3 3 3 4
 cresc. f

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(Zu beachten, dass bei dem Uebergehen in die höchsten Lagen der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.)

(Take notice that in shifting to the highest positions, the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)

119. Allegro.

The musical score for exercise 119, Allegro, is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The exercise consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp. The music is characterized by rapid, ascending and descending eighth-note runs, often grouped in pairs. Fingerings are indicated by numbers 1-4 above the notes. Thumb positions are marked with '8' and 'V'. A section labeled 'VII' appears on the fifth staff. The piece concludes with a double bar line on the tenth staff.

This page contains twelve staves of musical notation. The notation is complex, featuring various musical symbols such as treble clefs, key signatures (mostly one sharp and one flat), time signatures, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4 above notes. Some staves have Roman numerals VII and V. The page number 87 is in the top right corner.

120. Allegro.

The musical score consists of 12 staves of music, arranged in two columns of six. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 and 0 (for natural). Slurs are used to group notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The score is a technical exercise, likely for a guitar or piano, given the use of natural (0) and the specific fingering patterns.

Allegro.

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The notation is dense with many sixteenth and thirty-second notes, often beamed together. Fingerings are meticulously indicated with numbers 1 through 4 above the notes. Slurs and accents are used throughout to guide the performer. The piece ends with a final chord and a double bar line.

(Alle Stricharten sind rasch, in gleicher Tonstärke u. genau in dem begonnenen Zeitmass zu spielen.)

(The different bowings are to be played quickly, with equal strength of tone, and in exactly the same tempo as they are begun in.)

121. Allegro vivace.

Zuerst ohne Stricharten zu üben.

To be practised first without the different ways of bowing.

122. Presto.



(In der Mitte des Bogens, mit ruhigem Oberarm und leicht geführtem Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet. Zuerst ohne Stricharten zu üben.)

(To be played in the middle of the bow, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow. Practise first without the different bowings.)

123. Presto.

124. Moderato.

O. Bh.

Uebung für Octaven. *Octave exercise.*

125. Allegro vivace.



weiter wie
oben.
*further as
above.*



Gleichheit in der Tonstärke und im Rhythmus,
besonders die dritte Note der Triole betref-
fend, ist zu beachten.

*Equality in strength of tone and in rhythm, es-
pecially as regards the third note of the triplet,
is to be taken notice of.*



Mit leicht geführtem Handgelenk
und zu vermeiden:
With limber wrist and avoid:



Untere und obere Octave gleich-
mässig kräftig, nicht:
*Lower and upper note equally
strong, not:*



126. Moderato.

The musical score for exercise 126, 'Moderato', is presented in 12 staves. It begins in C major (no sharps or flats) and progresses through key signatures of D major (two sharps), E major (three sharps), and F major (one flat). The time signature is 4/4. The exercises are composed of various double-stop patterns, including scales, arpeggios, and chords, with specific fingerings (1-4) and natural signs (0) indicated above the notes. The piece concludes with a final double-stop chord in F major.

Uebung für den Triller.

Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3^{ten} und 4^{ten} Finger die meiste Sorgfalt (am Besten durch Einzel-Uebungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

Trill exercise.

It is necessary to trill with each finger with equal strength, consequently the most care is to be bestowed on the 3rd and 4th fingers (by practising singly); lastly care is to be taken that the fingers trill with equal strength where double trills occur.

127. Grave.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a piano (*p*) dynamic and a trill exercise marked *cresc.* (crescendo) leading to a fortissimo (*f*) section. The second staff continues the trill exercise, also marked *cresc.* and *f*. The third staff introduces a section marked *4^{ta} C.* (fourth C) and *mf* (mezzo-forte), featuring trills with fingerings 1, 2, 3, and 4. The fourth staff continues with trills, marked *f* and *fz* (forzando), and includes a *dim.* (diminuendo) section. The fifth staff features trills with fingerings 1, 2, 3, and 4, marked *p* and *fz*. The sixth staff continues with trills, marked *poco a poco cresc.* and *fz*. The seventh staff features trills with fingerings 1, 2, 3, and 4, marked *fz*. The eighth staff continues with trills, marked *fz*. The ninth staff features trills with fingerings 1, 2, 3, and 4, marked *fz*. The tenth staff concludes the exercise with a section marked *Fr.* (Forte) and *V* (Vibrato), marked *ff* (fortissimo).

Allegro. Fr. Fr. Fr.

f ma grazioso

O.Bh.3

p

cresc.

f

G.B.

fz

fz

fz

fz

Sp.

p

cresc.

f

ff

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

f *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

p *cresc.*

ff

Uebungen für Stricharten mit springen-
dem und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks
suche man den Bogen in springende Bewegung
zu bringen.

*Exercises for the springing and throw-
ing ways of bowing.*

*With the wrist held as limber as possible, one
tries to bring the bow in a springing movement.*

128. Moderato.

*M. springend.
springing.*

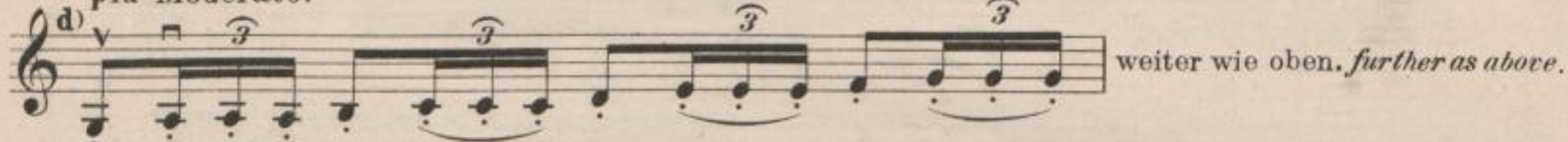
p

Den Bogen zwischen Mitte und Spitze leicht geworfen.
Throw the bow lightly between middle and point.

Allegro.



più Moderato.



molto Moderato.



Moderato.



Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.

Ansser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:



Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

Wirkung. Effect.



The most useful natural harmonics, (played with the finger laid lightly on the string.)

Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:

After these, the harmonics with the following combination are most used:

Der erste Finger ist fest, und der vierte Finger locker aufzulegen. u. s. w. etc. The first finger is placed firmly, and the fourth finger lightly on the string.

129. Andante.

p dolce
pp₂
dolce
pp₂
mf
pp
f
dim.
p dolce
3^{za} C.
pp₂
dim.
ritard.

Uebungen für Arpeggien.
 Exercise for Arpeggios.

130. Moderato.

a) U.Bh.
f
mf
1.

b) M. *f* weiter nach der obenstehenden Accordfolge. further like the above series of chords.

c) M. *f* u. s. w. etc.

d) M. *p* 3 3 u. s. w. etc.

e) M. *p* 3 3

f) G.B. *f* 3 3

g) Fr. *f*

h) springend. springing. *p* M. 3 3

i) dolce Fr. *f* 3 3 werfend. to be thrown.

k) M. *p* 12 8

131.

Moderato.

a) *f*

b) M. *p* weiter nach der bei a) stehenden Accordfolge. further like the series of chords at a)

c) G.B. *f* 3 3

d) G.B. *f* 3 3

e) G.B. *f*

f) G.B. *pp* cantabile

g) M. *f*

h) M. *p* springend. springing.

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Uebung für Dezimen. *Exercise in tenths.*

132. Allegro moderato.

Musical score for Exercise 132, Allegro moderato, in G major, 2/4 time. The score consists of 12 staves of music. It features various musical notations including eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1-4. Dynamic markings include 'f' (forte) and 'p' (piano). The piece includes two first and second endings. Rehearsal marks VII, VI, and 8 are present. The key signature has two sharps (F# and C#).

Uebung für das Staccato. *Exercise for the Staccato.*

133. Moderato.

1/3 Bogenlänge.
1/3 of length of bow.

Fr. G.B. → Sp.

attacca

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134. MENUETTO.

Allegro moderato.

The musical score for Minuet No. 134 is written in A major (three sharps) and 3/4 time. It begins with the tempo marking 'Allegro moderato' and the performance instruction 'grazioso'. The score is divided into two systems of eight measures each. The first system includes measures with triplets, slurs, and a 'Fr.' (Ferdinand) marking. The second system continues the piece with more complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings such as *p* (piano), *f* (forte), and *Sp.* (sforzando) are used throughout. The piece concludes with a final cadence in the second system.

Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Tonerzeugung auf der Violine. Der Ton, welcher bezüglich seiner Glätte und Fülle den künstlerischen Forderungen vollständig entsprechen soll, kann nur durch Ziehen über die Saiten, niemals aber durch Drücken auf dieselben erreicht werden. Letzteres ist die Folge eines ungenügend vorgebildeten rechten Arms und hieraus entsteht ein rauher, unedler Ton. Ist durch correcte Bogenführung u. durch Strich-Übungen aller Art der Arm von Steifheit befreit und das Handgelenk locker geworden, dann erst ist Aussicht vorhanden, dass der Lehrer auf die Glätte und Grösse des Tons mit Erfolg einwirken kann.

Mit den folgenden Übungen ist die Gewinnung eines kräftigen aber edel klingenden Ton-Ansatzes beabsichtigt. Das Forte der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein *forte cantabile* aufzufassen.

For the cultivation of tone.

To draw tone is the technical expression for the production of tone on the violin. The tone, which as regards its evenness and fulness should completely agree with the artistical demands, can only be produced by drawing the bow over the strings, never by pressing on them. This last is the consequence of the right arm being insufficiently prepared, and from this comes a harsh, rough tone. When the arm is through correct drawing of the bow, and through bow exercises of all kinds freed from stiffness, and the wrist limber, then, and then only is there a prospect that the teacher can have influence on the evenness and power of the tone.

In the following exercises the acquiring of a strong, but noble sounding tone is aimed at. The Forte of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a *forte cantabile*.

135. Moderato.

The musical score for exercise 135, Moderato, is written for violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff is marked 'G.B.' and 'T'. The music features various bowing techniques indicated by 'f' (forte), 'p' (piano), 'sf' (sforzando), and 'pp' (pianissimo). There are also dynamic markings like 'cresc.' (crescendo) and 'dim.' (diminuendo). The score includes fingerings (1, 2, 3, 4) and bowings (V, I, 3, 4, 3, 4). The piece ends with a double bar line and a 'U.' (fine) marking.

136.

Andante con moto.

Musical score for exercise 136, *Andante con moto*. The score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of nine staves of music. The notation includes slurs, accents, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a *ritard.* (ritardando) marking.

137. Moderato.

 $\frac{2}{3}$ B.

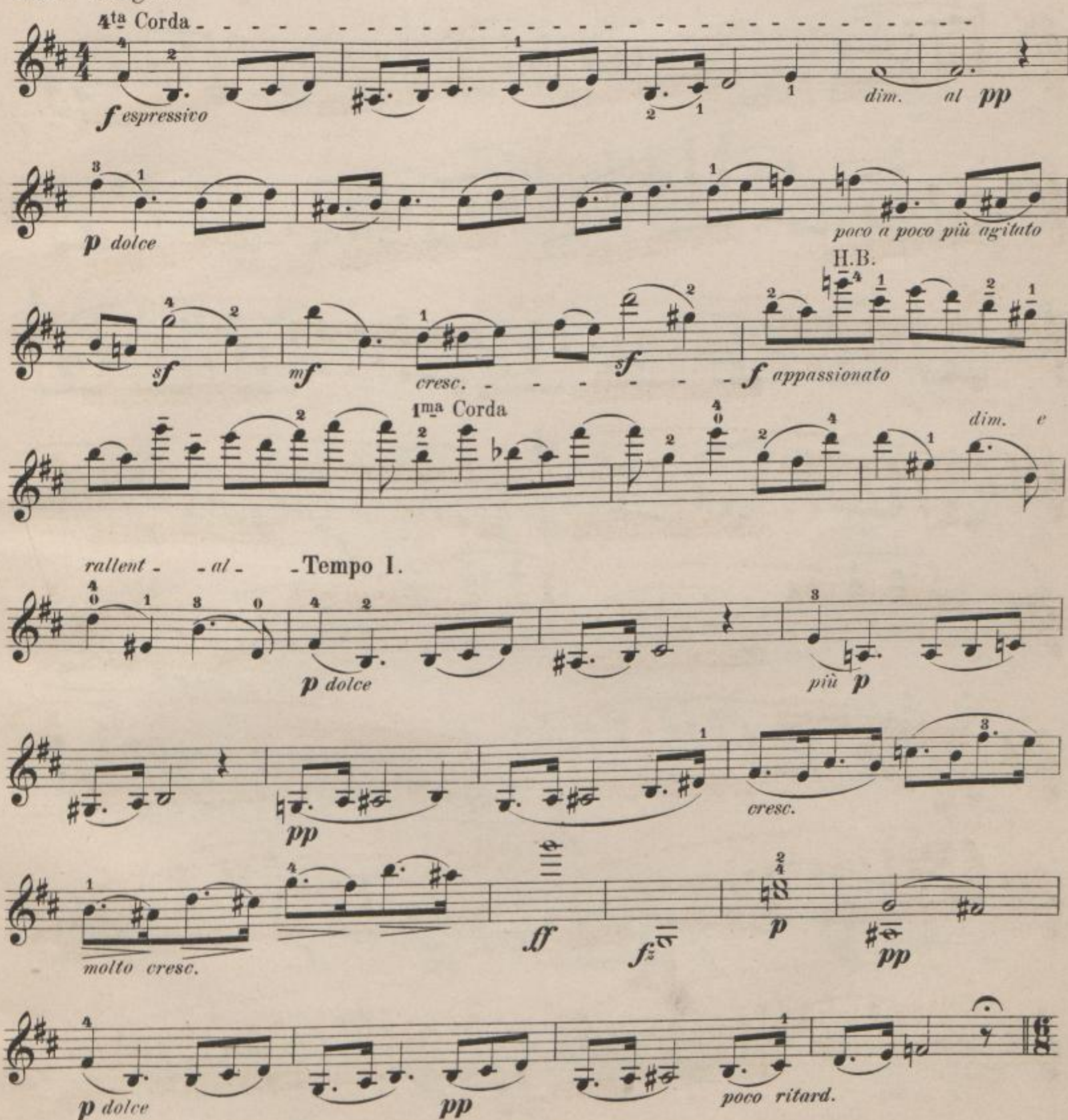
$\frac{1}{3}$ B. *p*

$\frac{1}{2}$ B. *sempre p*

$\frac{2}{3}$ B. $\frac{1}{3}$ B.



138. Adagio.



Allegro comodo.

grazioso

sf

cresc.

p

f

pp

f

pp

f

dim.

p

poco rit.

in

tempo

sf *cresc.* *p*

Adagio. Tempo I.

f espressivo *p dolce* *poco a poco più agitato* *f* *dim. e rall.* *Tempo I.* *pizz.*

139. Allegro molto agitato.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic and a triplet of eighth notes. The tempo is marked 'Allegro molto agitato'. The score includes various dynamic markings: *p*, *sf* (sforzando), *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo). The music features numerous triplets, some marked with '3' or '0' above them, and some with '1' or '2' below them. There are also groups of sixteenth notes and groups of eighth notes. The key signature is two flats (B-flat and E-flat). The score ends with a final triplet of eighth notes.

2 *f* *p* 3
 2 *f* *p* 4 0 4
 3 1 4 1
molto cresc. - - - - - *ff* *largamente*
 1 *sf* 3 *sf* 4
 3 *sf* *sf* 4 *sf*
 1 *sf* *sf* *mf* 2
f *sf* *f* *dimin.*
 3 *p* *sf* *sf* 4
 3 3 3 2 4 0
dimin. *più p* *sempre dimin.* - -
 1 3 *pp* 6268

140. Adagio.

140. Adagio.

dolce

mf *cresc.* *f*

Allegro risoluto.

Fr. *immer am Fr.
always at the frog.* Sp. M. *f*

U. Bh. *fz* *p* *fz* *p*

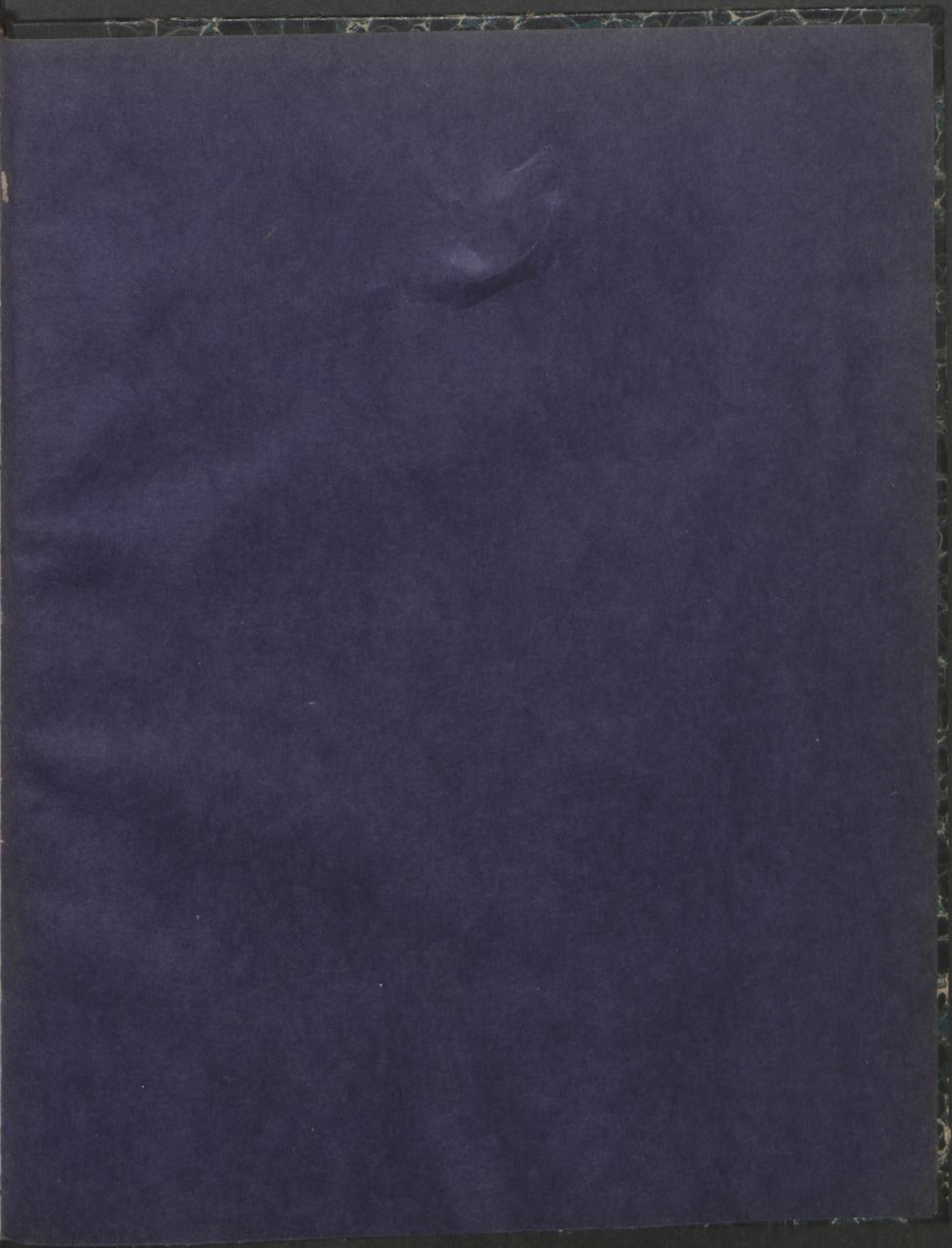
Fr. Sp. *fz* *p*

Fr. *cresc.* *fz*

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